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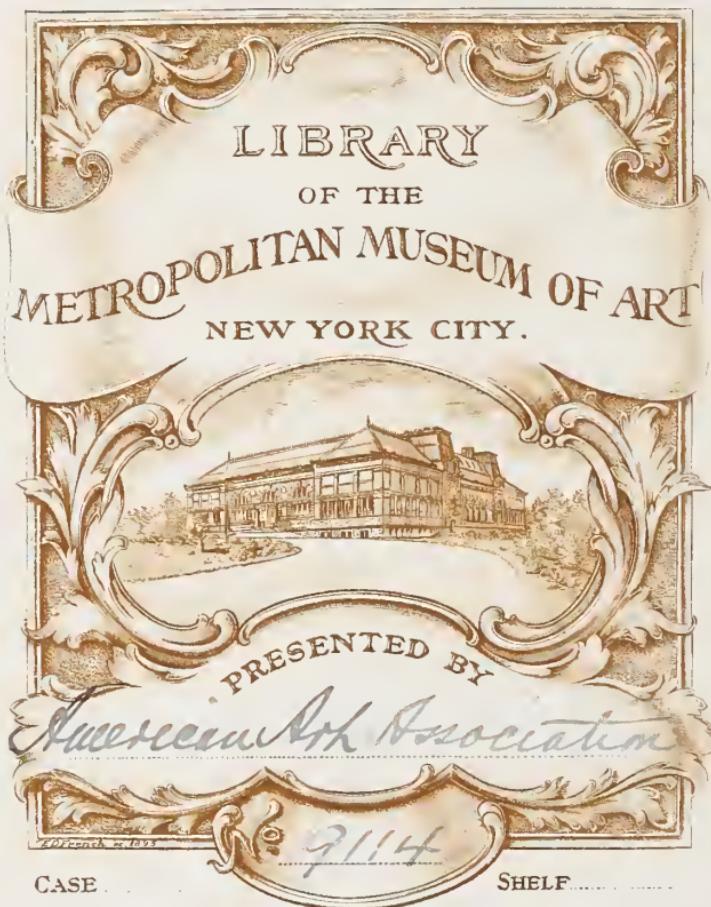


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ON FREE VIEW

9 A.M. UNTIL 6 P.M.

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

FROM THURSDAY, APRIL 13TH, 1905

UNTIL THE DAY OF SALE, INCLUSIVE

COLLECTION

OF THE LATE

DR. JOSEPH WIENER

Am. Art

UNRESTRICTED PUBLIC SALE

BY ORDER OF EXECUTORS

AT THE AMERICAN ART GALLERIES

ON THE AFTERNOONS AND EVENINGS OF

APRIL 17TH AND FOLLOWING DAYS

13-14

CATALOGUE
OF THE
ART AND LITERARY PROPERTY

NUMISMATIC COLLECTION
BRONZES AND BRIC-A-BRAC

COLLECTED BY THE LATE
DR. JOSEPH WIENER

111

TO BE SOLD AT UNRESTRICTED PUBLIC SALE BY ORDER
OF EXECUTORS

ON THE DATES HEREIN STATED

THE SALE WILL BE CONDUCTED BY
MR. THOMAS E. KIRBY
OF THE AMERICAN ART ASSOCIATION
MANAGERS

NEW YORK: 1905

Press of J. J. Little & Co.
Astor Place, New York

CONDITIONS OF SALE

1. *The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*
2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*
3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, if required, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*
4. *The Lots to be taken away at the Buyer's Expense and Risk within twenty-four hours from the conclusion of the Sale, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.*
5. *While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof, for damage or injury occasioned thereby.*
6. *To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*
7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.*
8. *The undersigned are in no manner connected with the business of the cartage or packing and shipping of purchases, and although they will afford to purchasers every facility for employing careful carriers and packers, they will not hold themselves responsible for the acts and charges of the parties engaged for such services.*

THE AMERICAN ART ASSOCIATION, MANAGERS.

THOMAS E. KIRBY, AUCTIONEER.

**ENGRAVINGS AND
ETCHINGS**

COMPILED BY

FITZ ROY CARRINGTON (KEPPEL & Co.)

FIRST AFTERNOON'S SALE

MONDAY, APRIL 17TH, 1905

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 2:30 O'CLOCK

CHERUBINO ALBERTI, 1552—1615

1—*The Annunciation to the Virgin.* B. 9.

Fine impression, pasted down. First plate of Raphael's frescoes of the Fable of Psyche, at the Farnesina, Rome.

The Three Graces—Venus, Juno and Ceres. B. 106.

Fine impression, pasted down.

Two other prints. (4)

HEINRICH ALDEGREVER (ONE OF THE "LITTLE MASTERS"), 1502—1562

2—*Ammon Admitting to Jonadab his Passion for Thamar.*
B. 22.

Ammon's Assassination by Absalom. B. 27.

The Man Who Fell among Thieves. B. 40.

Copy. (3)

3—*Hercules Relieving Atlas.* B. 91.

Paris, Venus and Cupid. B. 99.

The inscription at the bottom cut off and other slight imperfections.

Avarice. B. 129.

Also inscription cut off.

Three Men Playing Instruments. B. 171.

From the large set of the “Wedding Dancers.”

JACQUES ALIAMET, 1726—1788

4—*The Skaters.*

After N. Berghem. Portalis and Beraldi, Vol. I., p. 6. Proof with coat-of-arms, and the names of the artists in scratched letters. Small margin just showing the plate mark.

Le Tybre.

After La Croix.

Halte Espagnole.

After Philippe Wouwerman.

(3)

5—*The Circumcision.*

After Guido Reni. Proof with coat-of-arms and the names of artists and publisher's address in scratched letters. Full margin.

Ancien Port de Gênes.

After Berghem.

Rivage près de Tivoli.

After Vernet. Modern impression.

(3)

S. ALKEN

6—*Fifteen views of the lakes of Westmoreland and Cumberland.*

Thirty-six original etchings (landscapes), by J. P. W. Lenz, 1818.

Twelve original etchings by Pinelli.

Twenty-five drawings of figures, by J. B. Piazzetta.

Seven illustrations to the “Lord’s Prayer” and a title in aquatint by M. Wocher after J. Martin Usteri. (One lot)

ALBRECHT ALTDORFER (ONE OF THE “LITTLE MASTERS”), 1488—1538

7—*One of Solomon’s Wives Persuading Him to Adore the Idols.* B. 4.

AMERICANA

8—*Adams (John Quincy).*

Engraved by J. Andrews after G. P. A. Healy. Folio, half length; seated, with book in left hand. Boston, 1848. Fine.

9—*Anderson (Major Robert).*

Engraved by W. G. Jackman after a daguerreotype. 4to bust.

10—*Franklin (Benjamin).*

Engraved by Michael Bisi, 1818. 4to bust. Open letter proof with full margin.

And another—smaller, no margin. (2)

11—*Franklin (Benjamin).*

Engraved by T. Ryder after S. Elmer. Folio.

“The Politician.”

Half length, turned to right, reading a newspaper, enclosed in framework.

Proof before letters.

12—*Grant (Ulysses S.), when General.*

Engraved by W. E. Marshall after the same. Bust, turned to the right; surrounded by framework. Large folio. New York, 1868.

13—*Grant (Ulysses S.) when General.*

Engraved by John C. McRae. Bust, turned to the right, surrounded by emblematic and historic framework. Folio.

And *another portrait*—smaller. (2)

14—*Grant (Ulysses S.) when President.*

Engraved by H. B. Hall. Bust, turned to the left, surrounded by an engraved passepartout. Folio.

15—*Grant (Ulysses S.) when President.*

Engraved by R. Dudensing. Bust, turned to the right. Folio on India paper.

16—*Harrison (Wm. Henry).*

Engraved by O. Pelton and D. Kimberly after A. G. Hoit. Half length, sitting in chair, turned to the left, surrounded by an emblematic frame. Folio. Boston, 1841. Proof.

17—*Irving (Washington).*

Engraved by F. Halpin after Charles Martin. Bust, head resting on right hand. New York, 1851. 8vo. Proof on India paper.

And *a plain print.* (2)

18—*Jefferson (Thomas).*

Engraved by Auguste Boucher-Desnoyers after Bouch. Bust, slightly turned to the left. 4to. Full margin; fine.

19—*Knox (Rev. John, D.D.).*

Engraved by A. H. Ritchie after Geo. A. Baker. Pastor of the Collegiate Reformed Dutch Church in New York. Folio. Print on India paper.

20—*Lafayette (Gilbert Motier) Liberated from Prison.*

Engraved in stipple by Smith after Morland. Folio. Full margin.

21—*Lafayette (Gilbert Motier) in Civilian Dress.*

Engraved by Amédée Félix Barthélémy Geille. Full length, standing in civilian dress. In folio. Mounted and margin cut off.

22—*Lafayette (Gilbert Motier).*

Engraved by Geille after the same. Bust, turned to the left, in framework. Folio. Artist's proof on India paper, with full margin.

23—*Lincoln (Abraham).*

Engraved by I. C. Buttre after a photograph by M. B. Brady. Bust, to the right, no beard. 8vo.

Also *The Early Home of Abraham Lincoln.*

Engraved by the same. 8vo.

(2)

24—*Lincoln (Abraham).*

Engraved by I. C. Buttre after a photograph by M. B. Brady. Bust, to the right, with beard; surrounded by an emblematic frame. Folio.

25—*Lincoln (Abraham).*

Etched by T. Johnson from a photograph. Bust, to the left (Johnson's second Lincoln plate). Folio. Early trial proof on Japanese paper and signed by the artist. Dedication.

26—*Lincoln (Abraham).*

Engraved by F. Halpin after F. B. Carpenter. Bust, with beard, looking slightly to the right. In folio. Print on India paper.

27—*McInnes (Robert).*

Engraved by Edward McInnes after Robert McInnes. Mezzotint. Most likely a private plate. Physician and sur-

geon at the Royal Columbia Hospital; Medical Superintendent of the British Columbia Lunatic Asylum; Member of the Dominion Parliament 1878 until appointed Senator, 1881.

28—*Mason (John M.), D.D., S.T.P., President of Dickinson College.*

Engraved by A. B. Durand after J. W. Jarvis. 1822. 4to.

29—*Lieutenant Moody Liberating a Soldier of General Burgoyne's Army.*

Aquatint and stipple by R. Pollard after his own design. Folio.

30—*The Father of Governor E. D. Morgan of New York.*

Proof before all letters.

31—*Another impression.*

Proof before all letters.

32—*Scott (General Winfield).*

Engraved on stone by Conrad Huber, 1858. Folio. Proof on India paper.

33—*Sumner (Charles).*

Engraved by S. A. Schoff after M. Wright. Bust, looking to right, turned slightly to the left. 4to. Print on India paper.

34—*Stowe (Harriet Beecher).*

Engraved by F. Holl after George Richmond. Proof on India paper.

35—*Washington (George).*

Engraved by I. C. Buttre after Edw. Savage. Hart, No. 220c. Baker, No. 122. Third state. 8vo.

Washington (George).

Engraved by I. C. Buttre after Gilbert Stuart. Hart, No. 352a. Baker, No. 188. Third state. 8vo. (2)

36—*Washington (George)*.

Engraved by H. B. Hall after A. Wertmüller. Hart, No. 254c. Baker, No. 176. Second state. 8vo.

37—*Washington (George)*.

Engraved by James Heath after Gilbert Stuart. Hart, No. 286. Baker, No. 250. Folio. Good old impression, mounted on muslin.

38—*Washington (George)*.

Engraved by Wm. E. Marshall after Gilbert Stuart. Folio. Hart, No. 426a. Baker, No. 286. First state; signed artist's proof on India paper. Very fine.

39—*Washington (George)*.

Engraved by J. N. Laugier after Cogniet. In folio. Hart, No. 666. Baker, No. 417. India print.

40—*Washington (George)*.

Engraved by I. Galland after F. Bartoli. 4to. Hart, No. 789a. Baker, No. 228. Second state; good old impression.

41—*Washington, Jefferson, Van Buren and Winfield Scott*.

Cut out oval and mounted in one mat. Line engravings. (4)

42—*Contemporains Étrangers, Etc.*

Dessiné sur pierre par M. M. Mauzaisse et Grévedon. 5ième Livraison. Paris, 1826. Containing portraits of Washington, John Adams, Jefferson and Franklin. Set of early lithographs. One lot.

43—*Miscellaneous American Portraits*.

Among them a proof by Asher B. Durand. One lot.

44—*Washington's Farewell Address*.

Engraved by I. C. Buttre and Wm. Kemble after W. Momberger. 4to.

45—*The Constitution of the United States.*

Engraved by I. C. Buttre and C. Craske after W. Momberger. 4to.

46—*The Declaration of Independence.*

Engraved by I. C. Buttre and C. Craske after W. Momberger. 4to.

47—*The Declaration of Independence.*

Engraved by A. B. Durand after John Trumbull. Line engraving. In folio.

48—*The Battle of Bunker Hill.*

Engraved by J. G. Müller after John Trumbull.

The Death of General Montgomery.

Engraved by J. F. Clemens after John Trumbull. Fine pair. Several small tears in margin carefully repaired. (2)

49—*A View of New York from Weehawken.*

Painted and etched by Geo. L. Brown; finished by A. H. Ritchie. In folio. Proof on India paper.

AMERICAN ENGRAVINGS

50—*The Trapper's Last Shot.*

Engraved by T. D. Booth after Wranney. Plain print.

The Signing of the Death Warrant of Lady Jane Grey.

Engraved by Charles Burt after D. Huntington. Print on India paper; margin trimmed.

A Sibyl.

Engraved by J. W. Casilear after D. Huntington. Print on plain paper. (3)

51—*The Legend of Sleepy Hollow.*

Illustrated with six original etchings by Felix O. C. Darley.
1849.

52—*Mary Stuart at Loch Leven.*

Engraved by T. Doney after Rubio. Mezzotint.

The Widow's Mite.

Engraved by T. Doney after A. Leloir. Mezzotint. (2)

53—*The Poor Relations.*

Engraved by Alfred Jones after J. H. Beard. Print on India paper.

54—*The same.*

Plain print with W. Pate's address.

55—*Sir Henry Havelock, the Hero of Lucknow.*

Engraved by A. H. Ritchie. Print on India paper.

56—*Alexander von Humboldt.*

Engraved by S. A. Schoff. Proof on India paper; full margin.

57—*Horace Wells, the Discoverer of Anaesthesia.*

Engraved by J. C. McRae. Print on India paper.

SAMUEL AMSLER, 1791—1849

58—*The Entombment.*

After Raphael. Apell, No. 9. Sixth state. Pure line.

59—*Schwanthaler's Statues of Painters.*

Apell, No. 26. Second states, with artists' monograms only.
Proofs on India paper; full margins. (One lot)

60—*Dr. Martin Luther.*

After L. Crousch. Apell, No. 32.

And *two other prints.*

(3)

61—*Pope Pius VII.*

After a drawing from nature by C. Hermann. Apell, No. 34. Second state. With Amsler's dry stamp and an autograph dedication to Count A. v. Seinsheim.

Two other prints.

(3)

FAUSTINO ANDERLONI, 1766—1847

62—*Holy Family.*

After N. Poussin. Folio. Pure line. Apell, No. 2. Fifth state, with Fanetti and Aguero's address.

Two other prints.

(3)

63—*Magdalen.*

After Correggio. Pure line. Apell, No. 7. Fifth state.

Three other prints.

(4)

JEAN LOUIS ANSELIN, 1754—1823

64—*The First Man and the First Woman.*

After Lebarbier l'Aîné. Apell, No. 1. Second state. Pure line. Fine impression with margin.

65—*Another impression.*

The margin all cut off and mounted; slightly stained.

And *another print.*

(2)

ARUNDEL SOCIETY PUBLICATIONS

66—*St. Lawrence.* Engraved by Schaeffer.

After Fra Angelico da Fiesole.

Pietà. Engraved by Schaeffer.

After Giotto; and a color print after Carpaccio. (3)

T. L. ATKINSON, Contemporary

67—*Dorothy.*

Mezzotint. Signed artist's proof on India paper.

“ *Patience is a Virtue.*”

Mezzotint. Signed artist's proof on India paper. (2)

GÉRARD AUDRAN, 1640—1703

68—*Solomon and Bathsheba.*

After Domenichino. Robt. Dumesnil, No. 102.

Église St. Ouen à Rouen.

After I. Toutain. R. D., No. 184. Pasted down.

Ten other views of churches and monuments.

By different engravers. (12)

JEAN AUDRAN, 1667—1756

69—*Robert Secousse.*

After H. Rigaud. Portalis and Beraldi, No. 17. No margin.

PIERRE AUDOUIN, 1768—1822

70—*Venus Blessée.*

After a fresco. School of Raphael; Villa Palatina. Apell, No. 5. Third state.

Also *Woman Playing the Guitar.*

After Terburg. Margin cut off. (2)

71—*Charity.*

After Andrea del Sarto. Apell, No. 15. Second state; before Danlos' address.

The Game Market.

After Metzu. Margins cut off. (2)

JEAN JACQUES AVRIL, PÈRE, 1744 or 1756—1823

72—*La Belle Dormeuse.*

After Mercier. Closely trimmed.

And *another print.* (2)

JEAN JACQUES AVRIL, LE JEUNE, 1771—1835

73—*Brizard as King Lear.*

After Mme. Guiard. Apell, No. 21.

And *two other prints.* (3)

CAPTAIN WILLIAM BAILLIE, 1736—1785

74—*Daniel.*

After Eckhout.

Man with Sword.

After Salvator Rosa.

A Shell.

Cavalier.

After Hals. (4)

75—*Facsimile of a Drawing by Franceschini.*

And *three other prints.* (4)

JEAN JOSEPH BALECHOU, 1719—1764

76—*Jean de Julienne.*

After De Troy, le père. Portalis and Beraldì, No. 24.

77—*Mlle. Loizerolle, Sister of Mme. Aved.*

After Aved. Portalis and Beraldì, No. 29. Fine old impression.

78—*Charles Rollin.*

After Coypel. With the address of Desnos. Portalis and Beraldì, No. 37.

ANTONIO BANZO, 19th Century

79—*Pope Pius VII Receiving the Keys of St. Peter.*

Allegorical print after Fr. Manno. Apell, No. 9.

Two other prints. (3)

PIERRE ALEXANDRE DE BAR, 1821—

80—*Le Lac*, par A. de Lamartine.

“ Compositions et eaux-fortes par Alexandre de Bar.”

(One lot)

WILLIAM BARNARD, End of 18th Century

81—*John Breynton, D.D.*

After Abbott. Mezzotint.

Chaplain in the Royal Navy, 1742, and the first rector of St. Paul's, Halifax, N. S.

F. DI BARTOLO, 19th Century

82—*Sacred and Profane Love.*

After Titian. Apell, No. 1. Remarque proof (Regia Calcografia).

And *another proof.*

(2)

FRANCESCO BARTOLOZZI, 1727—1815

83—*Portrait of Bartolozzi.*

Engraved by I. Bouillard after P. Violet. Full margin.

84—*History.*

Tuer, No. 61.

Poetry.

Tuer, No. 97. Stipples, printed in brown.

(2)

85—*Death of Sophonisba.*

After Lady Beauclerk. Proof before letters in black.

And *another print.*

After F. Vieira.

(2)

86—*Studies; second series—“Hands and Feet.”*

Title page with lettering and two plates before the number and before any inscriptions; printed in red.

Same.

With artist's name and number; printed in black. Plates Nos. 3, 5, 13, 21, 35, 43, 45. (One lot)

87—*Four Facsimiles of Drawings* by Castiglione. (4)

88—Head of a Man.

After a drawing by Leonardo da Vinci, in His Majesty's collection. Closely trimmed; black.

Facsimile of a Drawing by Michel Angelo.

Proof with full margin. (2)

89—Adam and Eve.

After T. Stothard. From Shakespeare and Milton. Tuer, No. 836. Stipple in black.

90—Ma Chère Amie.

After W. Hamilton. Modern impression. Tuer, No. 974.

91—Swinging.

Trap Ball.

Both after W. Hamilton. Modern impressions. Tuer, No. 976. (2)

92—Atalanta and Hippomenes.

From a drawing by B. Luti. Line engraving.

The Angel Appearing to Elijah.

After Domenicus Gabbiani. Line engraving.

The Will of Eudamidas of Corinth.

After N. Poussin. Line engraving. (3)

93—Departure of Mary, Queen of Scots, to France, when a Child.

After R. Westall. Tuer, No. 1219. Proof before letters in brown.

And another print. (2)

94—*Lady Jane Grey Refusing the Crown.*

After Cipriani. Tuer, No. 1239. Stipple. Proof with artists' names only in scratched letters. Fine impression in brown, with full margin.

95—*Domager Queen of Edward IV Parting with Her Son.*

After Cipriani. Proof, printed in colors. Very fine. Tuer, No. 1261.

96—*Allegory—George III and the Fine Arts.*

After H. Tresham.

Science and Genius.

After Cipriani. (2)

97—*Innocence Taking Refuge in the Arms of Justice.*

After Mme. Le Brun. Stipple in black.

98—*Angelica and Medoro.*

Facsimile of a drawing by Benedetto Ludi. Printed in brown.

99—*Caledon and Amelia.*

After W. Hamilton. Slightly stained and margin cut off.

Ariadne.

No margin. (2)

100—*A St. James's Beauty.*

A St. Giles's Beauty.

Both after J. H. Benwell. Two of the most lovely plates by Bartolozzi, printed in reddish brown. One of them unfortunately has three worm-holes. Small margin. Very rare.

(2)

101—*The Orange Girl.*

After J. H. Benwell. Stipple in black; with margin; slight defect, otherwise a fine impression.

102—*Jupiter and Io.*

After Correggio. Stipple. Tuer, No. 1503. Fine impression in brown; big margin.

103—*Narcissus.*

After Francesco Vieira. The landscape engraved by B. Comte. Tuer, No. 1529. Line engraving. Fine open letter proof with full margin.

104—*A Nest of Cupids.*

Old impression before the retouch, and before the title was taken off and re-engraved—the plate showing a few oxide spots. Printed in red, full margin. One of Bartolozzi's most highly esteemed plates.

105—*Venus.*

After Cipriani. Modern impression in red on India paper.

Bacchanals.

After Lady Beauclerk. Modern impression in red. (2)

106—*Miss Eyre and Dog.*

After Cosway. Tuer, No. 1661.

And a vignette. (2)

107—*Van Dyck's Wife—Daughter of Earl Gowry.*

After Van Dyck. Line engraving.

108—*Geo. F. Handel.*

From the statue in Vauxhall Gardens. For Dr. Arnold's edition of Handel's works.

109—*Omai, a Native of Ulaietea.*

After Nath. Dance. Tuer, No. 1859. Stipple and line.

110—*Aloysius Pisani.*

After Pellegrini. Proof before letters, with the artists' names and coat-of-arms only. Full margin; fine.

111—*Monument of Sir George Savile.*

After John Fisher. Tuer, No. 1897. Full margin.

112—*Ecce Homo!*

After Guido Reni. Tuer, No. 1997. Stipple and line. Proof before all letters in brown. Fine impression with full margins.

113—*Another impression.*

Of the same quality.

114—*The Reading Magdalen.*

After Correggio. Tuer, No. 2102. Stipple and line. Open letter proof in brown. Fine impression with margin.

The Circumcision.

After Guercino. Line engraving.

(2)

115—*Ticket, Benefit for Mr. Jones.*

After Cipriani. Tuer, No. 2129.

And a vignette: *The Graces Putting a Wreath on the Head of Chastity.*

After Cipriani. Fine trial proof.

(2)

116—*The Male Offspring of James and Mary Woodmason.*

A plate engraved in memory of a family of children accidentally burned. Tuer, No. 2184. Stipple in brown.

ADAM VON BARTSCH, 1756—1821

117—*Studies of Animals.*

After old Dutch masters.

(9)

JOHANN FRIEDRICH BAUSE, 1738—1814

118—*The Artist's Portrait.*

Engraved by J. S. Klauber after A. Graff. Apell, No. 11. Old impression, with full margins and the publisher's stamp.

119—*The Reading Magdalen.*

After Battoni. Apell, No. 11. Second state. Full margin.

120—*Cupid.*

After Raphael Mengs. Apell, No. 13. Third state.

121—*Cupid.*

After Raphael Mengs. Apell, No. 14. Third state; full margin.

122—*The Persian.*

After Fr. Mieris. Apell, No. 24. Third state. Fine impression.

123—*The Good Housekeeper.*

After Gerard Dow. Apell, No. 25. Plain print.

124—*Johann Gottlob Boehm.*

After A. Graff. Fine old impression.

125—*Johann August Ernesti.*

After A. Graff.

126—*Christian Gottlob Frege.*

After A. Graff. Apell, 37a. Open letter proof with large margins; fine impression.

127—*Christian Fürchtegott Gellert.*

After A. F. Oeser. Apell, No. 46.

128—*Herzog Friedrich von Holstein-Beck.*

After J. L. Mosnier. Slightly water stained.

129—*Christian Reichsfreÿherr von Münch.*

After A. Graff. Closely trimmed and mounted on another paper.

130—*E. Platner.*

After A. Graff. Small margins and mounted on another paper.

131—*Karl Wilhelm Ramler.*

After A. Graff. Small margins.

132—*Daniel Riech, Burgomaster of Goerlitz.*

Keil, 182. Mounted and no margin. Rare.

133—*Caspar Richter.*

After A. Graff. Small margins, and mounted on account of a crease.

134—*Johann Joachim Spalding.*

After A. Graff. Small margins, but fine impression.

135—*Carel Wouter Visscher.*

After Schmidt. Fine impression with full margin.

136—*Johann Peter Uz.*

On large paper.

137—*Johann Winkelmann.*

After A. Maron. Apell, No. 78. Fine impression on large paper.

138—*Gottfried Winkler.*

After A. Graff. Big margins.

139—*The same.*

Closely trimmed, but fine impression.

JACQUES FIRMIN BEAUVARLET, 1731—1797

140—*L'Éplucheuse de Salade.*

After Jeaurat. Portalis and Beraldi, No. 12. On three sides the margin cut off completely.

Two other engravings—proofs.

(3)

141—*La Sultane.*

After Van Loo. (Portrait of Mme. de Pompadour.) Portalis and Beraldi, No. 21.

142—*Le Comte d'Artois et Mademoiselle Clotilde. (The Children of France.)*

After Drouais. Portalis and Beraldi, No. 24. No margin, and mounted on another paper.

143—*Judgment of Paris.*

After L. Giordano. Andresen, No. 5; before Beauvarlet's address was replaced by Bernard's.

Two other prints.

(3)

ISAAC BECKETT, 1653—1715 or 1719

144—*Isaac Beckett.* S. 17.

Engraved in mezzotint by John Smith. Closely trimmed, two corners missing and spotted.

145—*Charles I.* S. 16.

After Van Dyck. Third state.

146—*Madam Turnor.* S. 94.

After Kneller. Fourth state.

Diana, only daughter and heir of Algernon, sixth son of William, second Earl of Salisbury, by Dorothy, daughter of Sanford Neville of Chevet, Yorkshire; married John,

eldest son of Sir Edward Turnor of Lincolnshire, Knight. Died 1736, aged 73, leaving issue from whom the present Lincolnshire Turnors descend.

147—*Henrietta Maria Yarborough.* S. 100.

After Kneller. Second state.

Eldest daughter of Sir Thomas Yarborough of Snaith Hall, county of York, maid-of-honor to Queens Catherine and Mary; married Sir Marmaduke Wyvill, and died 1738.

CORNELIS BEGA or BEGYN, 1620—1664

148—*Six etchings.* Dutuit, 15, 16, 18, 19, 20 and 28.

And two copies.

(8)

ADALBERT BEGAS, 1836—

149—*Carl Begas* (the Father of the Engraver). Andresen 7.

After himself. First state. Mezzotint. Fine signed proof on India paper with full margin.

HANS SEBALD BEHAM (ONE OF THE “ LITTLE MASTERS ”)

150—*Lucretia Committing Suicide.* B. 79.

Fine impression.

151—*The Impossible.* B. 145.

Good impression before the plate was retouched. The paper a trifle muddy.

152—*The Virgin Seated under a Tree, the Child on Her Knees and St. Joseph next to Her.* B. 123.

On wood. Tear repaired.

JEAN BEIN, 1789—1857

153—*La Vierge Niccolini.*

After Raphael. Apell, No. 2. Gallery Cowper. First state.
On plain paper, with full margin.

Also *four other engravings.*

(5)

STEFANO DELLA BELLA, 1610—1664

154—*Portrait of Bernardino Ricci; Naval Battle; Theatrical Scene.*

And *four others.*

(7)

JOHANNES BEMME, 1775—1840

155—*Five Upright Landscapes.* Andresen, 1; Plates 2-6.

After D. Langendyck.

Twelve Heads of Horses. Andresen, 3.

After G. Malleyen, 1801. Complete. Rare. (One lot)

MICHAEL BENEDETTI, 1745—1810

156—*Roman Charity.*

After Carlo Cignani. Stipple. Fine impression with full margins.

Two other engravings.

(3)

DANIEL BERGER, 1744—1824

157—*Memorial of Peace*, 1802.

After L. Wolff. Aquatint.

Two other engravings.

(3)

NICOLAS BERGHEM, 1624—1683

158—*The Cow Drinking.* B. 1.

Third state. Good impression before Schenck's name.

159—*Shepherd Playing the Flute.* Du. 6.

And six other prints. (7)

160—*The same and five other prints.* (6)

161—*Four engravings after Berghem's Paintings.*

By Danckerts and Peletier, among them a proof.

ANGELO BERTINI, 19th Century

162—*Ecce Agnus Dei.*

After Giulio Romano. Apell, No. 5.

The Sibyls.

After Raphael. Engraved in conjunction with Nicolo Guidetti. Apell, No. 8. Both prints on India paper. (Regia Calcografia.)

GUSTAVE NICOLAS BERTINOT, 1822—

163—*Female Study.*

Pure line.

Two proofs before all letters of *Adam and Eve*, by another engraver. (3)

BERTONY, 18th Century

164—*La Gimblette.*

After Fragonard. Late impression. And two: *Fable of Psyche*, by another engraver.

CHARLES CLEMENT BERVIC, 1756—1822

165—*Innocence.*

After Mérimée. Apell, No. 8. Third state.

Two other engravings.

(3)

166—*Charles Linné.*

After Roslin. Apell, No. 9.

PIETRO BETTELINI, 1763—1828

167—*The Virgin and Child.*

After L. Carracci. Apell, No. 9.

Beata Virgo Maria Dei Genetrix.

The Virgin and Child seated in clouds; below, St. Thomas and St. Jerome. After G. Reni. Apell, No. 10. Print on India paper. (Regia Calcografia.)

The Assumption of the Virgin.

After Guido Reni. Apell, No. 17; with Volpato's address, before the plate became the property of the Regia Calcografia. (3)

168—*Jupiter and Juno.*

After Annibale Carracci. Apell, No. 26. Second state.

Cupid.

After Guido Reni. (2)

GUSTAVE BIOT, 1833—

169—*Portrait of a Painter.*

After F. Pourbus. Proof with an autograph dedication to Count Bertioli-Solci. Full margin; fine.

Two unfinished trial proofs by Huot of the *Four Burgo-masters* by Van der Helst. (3)

AUGUSTE BLANCHARD THE OLDER, 1766—

170—*Le Triomphe de Galathée.*

After Domenichino. Apell, No. 4. Plain print.

And *seven other engravings.*

(8)

ABRAHAM BLOOTELING, 1634—1685

171—Four Plates of “*Variae Leonum Icones.*”

After P. P. Rubens.

MAURICE BLOT, 1753—1818

172—*Le Contrat.*

After Fragonard. Portalis and Beraldi, page 193. The margin completely cut off; yellow and water stained.

La Rose Défendue.

By another engraver. Cut down and mounted.

(2)

JEAN JACQUES DE BOISSIEU, 1736—1810

173—*St. Jerome.* 1797. Le Bl. 1.

The Fathers of the Desert. 1797. Le Bl. 2.

Two Boys Blowing Soap Bubbles. 1799. Le Bl. 11.

The Forge.

Landscape after N. Poussin. 1804.

(5)

174—*Pope Pius VI Taking a Trip on the Saône.* 1805. Le Bl. 19.

The Village Fair. 1773. Le Bl. 38.

And *four other landscapes by the same.* (6)

175—*Pope Pius VII Blessing Children.* 1805. Le Bl. 23.

Four heads and three other subjects by the same artist. (8)

176—*The Wine Cellar* (the big plate). 1790. Le Bl. 28.

And *four other plates.* (5)

177—*The Botanist.* 1804. Le Bl. 37.

And *five other plates.* (6)

178—*Entrance to the Village of Lantilly.* 1804. Le Bl. 62.

And *five other landscapes.* (6)

179—*Bowling—the Old Gate “Vaize” at Lyon.* 1803. Le Bl. 63.

And *three other landscapes.* (4)

180—*The Little Washerwoman.* 1773. Le Bl. 110.

And *five other landscapes.* (6)

181—*The Temple of Apollo and the Arch of Titus.* 1773. Le Bl. 72.

And *five other landscapes.* (6)

182—*Six Landscapes.* 1772, 1799, 1800 and 1804. (6)

183—*A Stable, and ten other plates*—printed on five sheets. (5)

SCHELTE A BOLSWERT, 1586—

184—*The Vision of St. Francis Xavier.*

After G. Seghers. Good old impression, pasted down.

Infant Jupiter.

After Jac. Jordaens. Dutuit, No. 8. Modern impression.
(Chalcographie du Louvre.)

Mercury and Argus.

After the same. Dutuit, No. 9. Third state; old impression.

Pan Playing the Flute.

After the same. Andresen, No. 17. First state. Fine old
impression before Blooteling's address. Closely trimmed.

Landscape.

After Rubens. One of the set of twenty-one smaller plates.
Andresen, No. 26. Fourth state, with Hendricx's address.

(5)

IGNAZIO BONAJUTI, 19th Century

185—*The Communion of St. Jerome.*

After Domenichino. Apell, No. 5.

Madonna del Rosario.

After Sassoferato. Engraved by G. Balestra. Apell, No. 3.
Both prints on India paper. (Regia Calcografia.) (2)

PIETRO BONATO, 1765—1820

186—*The Holy Family.*

After Correggio. Apell, No. 2. Second state; open letter
proof; full margin.

Beauty repelling Time.

After G. Reni. Apell, No. 13.

(2)

LOUIS MARIN BONNET, 1743—1793

187—*Les Nymphes au Bain.*

After F. Boucher. Printed in colors.

JAN BOTH, 1610—1651

188—*Four Italian Landscapes.* Upright. B. 1-4.

Five Italian Landscapes. Oblong. B. 5, 6, 7, 9 and 10.

And three duplicates. (12)

MARIANO BOVI, End of 18th Century

189—*Allegorical Print.*

After Cipriani. Stipple in black. Full margin.

FELIX BRACQUEMOND

190—*Sarcelles and Landscape with Trees.*

Unsigned impressions. Two pieces; one lot.

JAMES BROMLEY

191—*Agnes.*

After H. Liverseege. Script letter proof. Mezzotint. Full margin.

Also *four other mezzotints.* (5)

GEORGE L. BROWN

192—*The Campagna and Views near Rome.*

Nine etchings on copper. One lot.

JOHN BROWNE, 1719—1790

193—*Diana Deceived by Venus.*

After Swanevelt. Andresen, No. 6.

The Wagoner.

After Rubens. Andresen, No. 10.

(2)

CARL EDUARD BUCHEL, 1835—

194—*The Monk Baltasar.*

After Raphael. Apell, No. 10.

Virgin and Child.

After Bagnacavallo. Engraved by Peter Lutz. Apell, No. 6.
(2)

FELIX BUHOT

“ Buhot is above all a poet.”—*Léonce Bénédite.*

195—*L'Hiver de 1879 à Paris.*

Also *The Guard.*

Etched by Hérouin after Leleux.

(2)

GIOVANNI BUONAFEDE, 1816—

196—*La Madonna della Seggiola.*

After Raphael. Apell, No. 1. First state. Proof before all letters. Pure line.

197—*The same.*

Second state. Print on India paper.

And *another print.*

(2)

WALTER W. BURGESS

198—*Saint Paul's from the River.*

Signed artist's proof on Whatman paper.

And *three other pieces.*

(4)

HANS BURGKMAIR, 1473—1531

199—Illustration to “*Der Weiss Kunig.*” B. 80.

And *five other prints.*

(6)

THOMAS BURKE, 1746—First part of the 19th Century

200—*The Holy Family.*

After Murillo. Round. Stipple. Andresen, No. 1. Third state.

And *another print.*

(2)

201—*Dowager Queen of Edward IV parting with the Duke of York.*

No margin. Stipple.

JOHN BURNET, 1784—1868

202—*The Rabbit on the Wall.*

After David Wilkie. Apell, No. 7. Open letter proof. Paper trimmed inside of plate mark.

MARC DE BYE

203—*Set of eight plates—Goats.*

After Paul Potter. Complete. B. 1-8.

LUIGI CALAMATTA, 1802—1869

204—*Francesca da Rimini.*

After Ary Schaeffer. Apell, No. 4. Plain print with the two blind stamps. Slightly injured but repaired; the margin cut down on three sides.

Bajazet and the Shepherd.

After Dedreux-Dorcy. Apell, No. 7.

(2)

JACQUES CALLOT, 1592—1635

205—*The Jews Crossing the Red Sea.* Meaume, 1.

And twenty-four prints from the “small” and the “big” Passion; mostly copies. (25)

206—*The Temptation of St. Anthony.* M. 139.

207—*Triumph of the Virgin.* M. No. 100.

First state, before “Israel Siluestre excudit.” Slightly stained and a small piece of a corner missing. Very rare.

208—*St. Nicholas Preaching.* M. 140.

Slightly damaged.

209—*Entry of Charles IV.* M. 499.

Combat à la Barrière. M. 501.

The Small View of Paris. M. 712. (3)

210—*La Carrière de Nancy.* M. 621.

One of the artist’s most important plates.

211—*The Fair at Gondreville.* M. 623.

212—*Another impression* of M. 623, slightly damaged at the corners.

And *seven other prints.*

(8)

213—*Balli or Cucuruca.* M. 645, 648, 650, 653, 655, 659.

The same. M. 625, 643, 647, 649, 650, 651, 664. Reversed copies. (13)

ANTONIO CANALE, called CANALETTO, 1697—
1768

214—Four large plates of his “*Thirty-one Views of Venice and Its Environs.*”

Second states, with letter and number. Good old impressions, with big margins. (4)

PIERRE CHARLES CANOT, 1710—1777

215—*Inn-Yard.*

After Pieter de Laer. Andresen, No. 7. Proof before letters. Very fine.

Country Wake.

After A. van Ostade. Andresen, No. 8. Proof before letters. Very fine.

Also another proof of a landscape. (3)

ANTONIO CAPELLAN, 1740—

216—*Tobacco. Apples. Onions.*

After Domenico Maiotto. On large paper. (5)

Two other plates.

FILIPPO CAPORALI, 19th Century

217—*Blind Man's Buff.*

After N. Poussin. Engraved under Longhi's direction and finished by him. Pure line. Apell, No. 4. First state. Artist's proof with Velten's black stamp. Very fine impression, with full paper.

Two other prints.

(3)

JOH. HERMANN CARMIENCKE, 1810—1867

218—*Twelve Original Etchings.* American, Italian and German views.

Denkbuch der Französischen Revolution.

By Franz Freiherr von Seida und Landensberg. Second part, containing ten engravings. (One lot)

ADOLPHE ALEXANDRE JOSEPH CARON,
1797—1867

219—*Cyparissee.*

After A. Vinchon. Apell, No. 4. Proof with artists' names only. Several tears in margin repaired.

Le Repos de Diane.

After E. Lesueur. Engraved by B. L. Henriquez. Apell, No. 7. (2)

JEAN LOUIS TOUSSAINT CARON, 1790—1832

220—*Le Lévite Ephraïm.*

After A. Couder. Apell, No. 1. First state. Proof on India paper, with the artists' names and date.

Two other engravings.

(3)

PAOLO CARONNI, 1779—1842

221—*Venus Disarming Cupid.*

After Procaccino. Apell, No. 8. Third state.

Two other engravings.

(3)

LAURENT CARS, 1699—1771

222—*Louis XV Represented as Roman Emperor.*

In an allegorical composition, referring to the birth of his first two children, the twins Louise-Elisabeth and Anne-Henriette.

After Lemoyne. Portalis and Beraldi, No. 39. Closely trimmed and mounted.

JOSEPH CASPAR, 1799—

223—*Madonna della Casa Colonna.*

After Raphael. Apell, No. 2. Print on India paper.

St. Barbara.

After Boltraffio. Apell, No. 5. Plain print.

La Gerusalemme Liberata. After Overbeck. Apell, No. 10. Print on India paper. (3)

224—*Thomas of Savoy, Prince Carignano.*

After Van Dyck. Apell, No. 17. Plain print with full margin.

Madonna della Casa Colonna.

After Raphael. Apell, No. 2. Plain print. (2)

G. BENEDETTO CASTIGLIONE, 1616—1670

225—*The Animals Going towards the Ark.* B. 1.

Good old impression, with big margin, pasted down.

Tobit Burying the Dead. B. 5.

The Virgin and Child and Adoring Angels. B. 7.

Melancholia. B. 22.

Fine, strong impression, pasted down.

And a duplicate of the same.

One of the Big Heads. B. 30.

(6)

LOUIS JACQUES CATHELIN, 1736—1804

226—*Pierre Jéliote de l'Opéra.*

After Tocqué. Portalis and Beraldi, No. 32. Large margin, mounted.

GIOVANNI CATTINI, 1725—

227—*Portrait of Joh. Baptista Piazzetta, the Painter, 1743.*

Andresen, No. 1. Full paper; and another print by the same.

228—*Fourteen Studies of Heads after Piazzetta.*

Set of striking heads on large paper, with title page. (14)

FILIPPO CENCI, 19th Century

229—*Madonna of the Fish.*

After Raphael. Apell, No. 1.

Madonna della Casa Tempi.

After Raphael. Engraved by C. Denel. Apell, No. 1. Both prints on India paper. (Regia Calcografia.) (2)

JAN CHALON, 1738—1795

230—*Oeuvres Complettes.*

Contenant 100 morceaux gravés à l'eau forte. Amsterdam,
chez C. Josi, graveur et négociant en desseins et d'estampes
anciennes et modernes. 1800. (One lot)

231—*Five duplicates.*

Among them the Jewish bride. (5)

FRANCOIS CHEREAU L'AINE, 1680—1729

232 *Louis Pécour.*

After R. Tournières, composer of ballets. Portalis and
Beraldi, No. 28. Large margin.

JUSTE CHEVILLET, 1729—1790

233—*L'Image de la Beauté* and

La Leçon Botanique.

Both after Schenau. Portalis and Beraldi, Nos. 7 and 8.
Beautiful pair of elegant costume plates. Slightly stained.
(2)

234—*Little Girl Feeding a Bird with Flies.*

After Schenau. Portalis and Beraldi, No. 10. Proof before
all letters. Very fine and rare.

235—*Amusement du Jeune Age.*

After Wille fils. Portalis and Beraldi, No. 12.

And *another print.* (2)

236—*La Santé Portée* and

La Santé Rendue.

Both after G. Terburg. Pair of fine costume plates. (2)

DANIEL NICOLAUS CHODOWIECKI, 1726—1801

Chodowiecki is justly called the German Callot, having transmitted to us minutely the customs and costumes of his time.

237—*Les Adieux de Calas à Sa Famille.*

Andresen, No. 4. One of the engraver's most important works.

238—*Ziethen seated before Frederick the Great.*

Andresen, No. 19.

Ziethen asleep at the Table with Frederick the Great.

Andresen, No. 27. (2)

239—*One Hundred and Thirteen Illustrations, Costume Plates, Historical Prints and Portraits.* (One lot)

LAMBERT ANTOINE CLAESSENS, 1764—1834

240—*Philosopher in Meditation.*

After Rembrandt. Plain print.

241—*Old Man Writing.*

After Brekelenkamp. Print on India paper.

Les Amours de J. Steen.

After Steen. Plain print. (2)

GREGORIO CLETER, 1813—

242—*The Virgin and the Sleeping Christ Child.*

After Carlo Dolce. Engraved in conjunction with Michelangelo Martini. Apell, No. 1. First state. Proof before letters with the dedication.

Two other plates. (3)

GEORGE CLINT, 1770—1854

243—*Field Marshal the Duke of Wellington.*

After J. Hoppner. Mezzotint.

COLINET, End of 18th Century

244—*Susannah and the Elders.*

After Philippe Vandyck.

And *three other engravings.*

(4)

JOAN COLLAERT, 1555—1622

245—*Illustrious Women of the Old Testament.*

Twenty plates and title after M. de Vos. Fine equal set pasted down on three sheets. (21)

PIERRE CHARLES COQUERET, 1761—1832

246—*General Monnier.*

After Le Barbier l'Aîné. Mezzotint. Full margin.

MATTHIEU ERIN CORR, 1803—1862

247—*Veronica's Handkerchief.*

After Leonardo da Vinci. Apell, No. 2. Print on India paper; margin trimmed.

Three other engravings.

(4)

CORNELIS CORT, 1536—1578

248—*Christ Taken by the Jews.* 1568.

Descent of the Holy Ghost. 1574.

And four other prints.

(6)

MARIA CECILIA COSWAY, 1745—1821

249—*Collection de Gravures à l'Eau-forte des principaux tableaux d'après l'école italienne, contenus dans le Musée Napoléon.* 1 vol.

CHARLES COURTRY (pupil of Gauchard and Flameng)

250—*Portrait of a Young Girl.*

Signed artist's proof, on Japanese paper.

251—*Le Moulin. La Forêt. La Corderie. Les Landes.*

Series of four etchings after Van Marcke. (One lot)

CH. COUSIN, 19th Century

252—*Mater Dolorosa.*

After Murillo. Pure line. Apell, No. 2. First state. Proof before all letters on India paper.

Two other engravings.

(3)

LUCAS CRANACH THE YOUNGER, 1515—1586

253—*St. Luke.*

Passavant Additions, No. 42. “Illustrations of the Bible,” mm. B. 51.

L. CROUTELLE, (?)—1824

254—Complete set of *The Hours*.

After Raphael's frescoes. Engraved in connection with Dequeuauvillier, Fosseyeux, Hubert, Lavallée, L. F. Marriage, Petit, I. F. Ribault and N. Tomas. (One lot)

JEAN DAULLE, 1703—1763

255—*Madame Favart in the Character of Bastienne*.

After Vanloo. Portalis and Beraldi, No. 55. Margins cut and generally in poor condition.

This plate is of interest because the original peasant costume was for the first time produced on the stage.

JOHN DEAN, 1750—1798

256—*Lady Gertrude Fitzpatrick*.

After Josh. Reynolds. Mezzotint. S. No. 10. Second state. Full margin—very fine impression.

Daughter of John, second Earl of Upper Ossory, and Anne, daughter of Henry Liddell, Lord Ravensworth, who was married to Augustus Henry, third Duke of Grafton, in 1756 and divorced by Act of Parliament three days after she was married to the Earl. She was the well-known correspondent of Horace Walpole.

I. M. DELATTRE

257—*Cupid and Psyche*.

After F. Bartolozzi. Stipple.

And *four other engravings*.

(5)

ETIENNE DELAUNE (MASTER STEPHANUS),
ONE OF THE "LITTLE MASTERS," 1519—1583

258—*Venus, the Graces and Cupid Lamenting the Death of Adonis.*

After Luca Penni. With slight imperfections. R. Dumesnil, Vol. IX., No. 102.

WILLEM JACOBSZ DELFF, 1580—1638

259—*John Stalpard, Prothonotary and Archpresbyter.*

After J. van Nes.

JEAN LOUIS DELIGNON, 1755—1804

260—*La Félicité Villageoise.*

After Freudeberg. Engraved in conjunction with De Lau-nay. Portalis and Beraldì, No. 21.

LOUIS DENNEL, 1741—1806

261—*Les Appas Multipliés.*

After Challe. Portalis and Beraldì, page 726. Presumably a portrait.

ANTOINE FRANCOIS DENNEL, End of 18th Century

262—*Récréation Espagnole.*

After Charles le Peintre. Portalis and Beraldì, page 727.

DOMINIQUE VIVANT DENON, 1747—1825

263—*Boar Attacked by Hounds.*

After F. Snyers. Andresen, No. 9. Fine impression.

The Adoration of the Shepherds.

After Tintoretto.

(2)

VICTOR DESCLAUX, 19th Century

264—*Les Pêcheurs.*

Les Moissonneurs.

L'Improvisateur.

La Fête de la Madone de l'Arc.

After Léopold Robert; the last one engraved by E. Pichard. Apell, Nos. 4 and 5. Beautiful set of these fine compositions.

Also “*Les Moissonneurs*,” engraved by P. A. Varin. Proof.

(5)

LE BARON LOUIS AUGUSTE BOUCHER
DESNOYERS, 1779—1857

265—*The Madonna of the House Tempi.*

After Raphael. Apell, No. 10. Margin cut down.

Magdalen.

After Correggio. Apell, No. 16. Second state, with Desnoyers' small stamp. Full margin. (2)

266—*Dancing Nymphs.*

After A. van der Werff. This plate was commenced by Guibert. Apell, No. 20. With the title; no margin.

267—*Venus Disarming Cupid.*

After R. Lefèvre. Apell, No. 23. First state, proof before all letters.

DAVID JOSEPH DESVACHEZ, 19th Century

268—*Madonna Connestabile (The Madonna with the Book).*

After Raphael. Pure line. Apell, No. 2. First state. Dedication proof on India paper. Fine.

St. Mary of Egypt.

After Ribera. Engraved by C. J. G. Planer. Apell, No. 6. Print on India paper. (2)

EDOUARD DETAILLE

“Etches with consummate ease and skill.”—*P. G. Hamerton.*

269—*Various Sketches upon One Plate.*

Thirty impressions only were printed.

DAVID DEUCHAR, End of 18th Century

270—*Nineteen Etchings in Ostade's and Bega's Manner.*

(One lot)

CHRISTIAN WILHELM ERNST DIETRICH—
called DIETRICY, 1712—1774

271—*A Fine Collection of Etchings (50 plates) by C. W. E. Dietricy, late Director of the Academy of Dresden. Published by Arthur Mercier, Paris.*

Emil Seitz, New York. Good modern impressions of the old plates on Japanese paper. (One lot)

272—*The Mountebank.*

Andresen, No. 27. Fourth state.

And *another plate by the same.*

(2)

JOHN DIXON, 1740—1780

273—*Mercury.*

After Sir Joshua Reynolds. Good old impression with the title.

ANTONIE VAN DER DOES, 1610—

274—*Gerard Coch, Senator of Bremen and Envoy to the Peace Conference at Münster.*

After Anselmus van Hulle.

GEORGE THOMAS DOO, 1800—

275—*Lord Heathfield.*

After Sir Joshua Reynolds.

Messiah.

After Raphael. (The Madonna Panshanger.) Apell, No. 1. Margin cut down.

The Fair Forester.

After Henry Wyatt. Apell, No. 16. Plain print; margin cut down.

(3)

276—*The Fair Forester.*

After Henry Wyatt. Apell, No. 16. First state. Proof on India paper with full margin. From the first fifty impressions.

The Convalescent from Waterloo.

After Wm. Mulready. Apell, No. 15.

(2)

277—*Sterne and the Grisette.*

After G. S. Newton.

PIERRE DREVET, PERE, 1663—1738

278—*One plate of the Sacraments.*

After Poussin. Didot, p. 11. F. This plate is incorrectly attributed to Drevet.

279—*Robert de Cotte, French Architect.*

After H. Rigaud. Generally known as “The portrait with the beautiful hand.” Didot, No. 34. Fine impression mounted on another paper. Reception plate.

PIERRE IMBERT DREVET, 1697—1739

280—*Adam and Eve.*

After Coypel. Didot, No. 1. Third state. The address is changed to “aux Galeries du Louvre.” Good old impression with big margin.

281—*René Pucelle, French Magistrate.*

After H. Rigaud. Didot, No. 29. Second state.

This is Drevet’s last work and was engraved during lucid intervals of his insane period. The architectural frame, with the coat-of-arms and the curtain drapery, has been expressly composed for this engraving. Fine impression, with margin.

GASPARD DUCHANGE, 1662—1757

282—*Jupiter and Io.*

Leda and the Swan.

Both after Correggio. Portalis and Beraldi, No. 1. Before the address of "Sornique," who retouched the plate later. (2)

283—*The Bath of Diana.*

After Coypel. Portalis and Beraldi, No. 6. Equally fine.

The Judgment of Paris.

After F. Trevisani. Engraved by C. L. Reynoird. (2)

CLAUDE DUFLOS, 1662—1727

284—*Claude Catherine de Clermont.*

After A. Pezey.

Prince Augustus Chisi.

Engraved by J. Blondeau after F. Voet. (2)

KARLE DUJARDIN, 1635—1678

285—*The Complete Work of the Artist* with the exception of Dutuit, Nos. 46 and 52. (One lot)

286—*Another set*, lacking Dutuit Nos. 24, 26, 37, 39, 41, 43, 44, 46, 47 and 52. (One lot)

287—*Another lot of 11 prints*, containing the Dutuit Nos. 2, 9, 12, 20, 21, 22, 26, 35, 36, 40, 47. (One lot)

PIERRE LOUIS HENRIQUEL DUPONT, 1797—

288—*The Virgin and Christ Child.*

After Raphael. Apell, No. 2. Plain print.

Three other engravings.

(4)

289—*Oliver Cromwell Looking at the Corpse of Charles I.*

After Paul Delaroche. Apell, No. 8. Plain print.

290—*Louis Philippe, Roi des Français.*

After F. Gérard. Apell, No. 21.

291—*Peter the Great.*

After Paul Delaroche. Apell, No. 26. Proof before all letters; state not mentioned by Apell. With dedication of the engraver to his brother-in-law.

NICOLAS GABRIEL DUPUIS, 1696—1771

292—*Pastorale.*

After Giorgione. Andresen, No. 6.

And *another print.*

(2)

ALBRECHT DURER, 1471—1528

293—Five plates of “*The Small Passion on Copper.*”

Two of them copies. B. 4, 5, 7, 8 and 13.

(5)

294—*The Madonna of the Monkey.* B. 42.

295—*Group of Four Nude Women.* B. 75.

296—*Seven of Dürer's Woodcuts.*

Among them Hercules, B. 127. The Virgin and Child, B. App. 73. St. Barbara and St. Catherine, B. App. Nos. 24, 25, etc. The crucifixion of “*The Big Passion on Wood,*” B. 11.

(7)

297—*Thirteen Old Copies after Dürer's Engravings and Wood-cuts.* (One lot)

F. V. DURMER

298—*Venus and Adonis.*

After A. Nahl.

Diana Reposing.

After Van Balen. Both stipple in brown. (2)

RICHARD EARLOM, 1743—1822

299—*Sir Thomas Chaloner.*

After Van Dyck. S. No. 9. Third state; from the retouched plate.

Born 1559. Patronized by his father's friend, Lord Burleigh; knighted 1591; discovered and worked alum mines on his estate near Guisborough, in Yorkshire; appointed by James I to the charge of the education of Henry, Prince of Wales. Died 1615.

300—*John Heaviside.*

After Zoffany. S. No. 22. Second state; with full margin. Very fine impression.

301—*Bathsheba Bringing Abishag to David.*

After Van der Werff. Wessely, No. 57. Second state.

302—*Lioness and Whelps.*

After Northcote. W. No. 138. First state; full margin. Very fine impression.

GERARD EDELINCK, 1640—1707

303—*Jean Baptiste Michel Colbert, Archbishop of Toulouse.*

After De Largillière. Robert Dumesnil, No. 172. First state. Very rare. Slightly rubbed; wormhole repaired; stained.

304—*François Henri de Montmorency.*

R. D. No. 263. Large margin. Good old impression.

305—*Jean Charles Parent.*

After J. Tortebat. R. D., No. 287. No margin.

PHILIPPE HERMANN EICHENS, 1813—

306—*C. Fr. Dan. Rauch, the Famous German Sculptor.*

After C. L'Allemand. Andresen, No. 11. Before the name of the personage. Mixed manner. Slightly rubbed.

307—*Meditation.*

After P. A. Cot. Mixed manner. Proof before letters on India paper.

Two other prints. (3)

GUSTAV EILERS, 19th Century

308—*Joerg Gyze, Merchant of Ghent.*

After Holbein. Apell, No. 7. Print on India paper.

309—*Hubert Morett, Goldsmith to Henri VIII.*

After Holbein. Print on India paper.

ENGRAVER NOT ASCERTAINED, 17th Century

310—*William III.*

Mezzotint. S. 121. Apparently an after state of an engraving in style of Vincent.

ENGRAVER NOT ASCERTAINED, Latter Part of 18th Century

311—*The Favourite Footman or Miss Well Mounted.*

London; printed for R. Sayer and J. Bennett. S. Vol. IV., p. 1758, No. 159. Mezzotint.

And *another print.* (2)

FIRST EVENING'S SALE

MONDAY, APRIL 17TH, 1905

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 8 O'CLOCK

ALDERT VAN EVERDINGEN, 1621—1675

312—*Four Landscapes.* B. 28, 97, 100, 102. (One lot)

JOHN FABER, JR., 1684—1756

313—*Philip Stubbs.*

After T. Murray. Smith, No. 340. Second state.

314—*Alexander Van Haecken.*

After T. Hudson. S. No. 360. Second state. Fine impression with big margin.

315—*Sir John Willes.*

After T. Hudson. S. No. 385. State cannot be ascertained, the inscription having been cut off.

316—*The School.*

After Ph. Mercier. S., No. 411. Second plate. The margin cut off and the print mounted.

The Slip, or Miss, Willing to be in the Ton.

Margin cut off and pasted down. (2)

317—*A Scene in "the Careless Husband."*

After Ph. Mercier. S. No. 414. Fine impression.

A Scene in "the Recruiting Office."

After Ph. Mercier. S. No. 415. A slight tear in the lower margin and mounted. (2)

LUIGI FABRI, 1778—1835

318—*Constantine's Battle.*

After Raphael. Apell, No. 16. Print on India paper. (Regia Calcografia.)

Two other prints.

(3)

GEORG SIEGMUND and JOHANN GOTTLIEB FACIUS, End of 18th Century

319—*The Tribute Money.*

After Dietricy. Andresen, No. 3.

And three other engravings.

(4)

320—*The Birth of Venus.*

After James Barry. Andresen, No. 10. Stipple in black. Fine old impression, with big margin. Tear in margin mended.

Danaë.

After Titian. Andresen, No. 11. No margin and slightly stained. (2)

JEREMIAS FALCK, 1620—1667

321—*Joh. Hevelius.*

After Helmich à Iwenhusen. Andresen, No. 31. Pasted on another paper.

GEORG JACOB FELSING, 1802—1875

322—*Hagar and Ishmael.*

After Koehler. Apell, No. 1. Plain print; full margin.

The Exposition of Moses.

After the same. Apell, No. 2. Plain print; full margin.

Christ Bearing the Cross.

After D. Crespi. Apell, No. 9. Plain print on old paper.
(3)

323—*Salvator Mundi.*

After Leonardo da Vinci. Apell, No. 11. Fourth state.
Proof before letters on India paper. Full margin.

St. Giovanni.

After Cesare da Sesto. Apell, No. 20. Plain print on old paper.

Young Woman Playing the Lute.

After A. Draeger. Apell, No. 26. Plain print. (3)

EDWARD FISHER, 1730—1785

324—*King George III.*

After West. Smith, No. 21. Second state, but without the inscription plate. Mezzotint.

LEOPOLD FLAMENG

“He can overcome any technical difficulty that Rembrandt himself could overcome; and it is not an exaggeration of the truth to affirm that there exists in Europe in our own day a man who may be said to possess the hand and eye of Rembrandt.”—P. G. Hamerton, “Etching and Etchers,” p. 399.

325—*Paris qui s'en va et Paris qui vient.*

Set of 23 etchings (should be 26). Beraldi, Nos. 110-136.
India paper impressions. (One lot)

326—*The Sick Child.*

Signed remarque proof on Japanese paper. In the auto-graph of the etcher, *Epreuve du Dr. Wiener, L. F.*

327—*La Source.*

After Ingres.

Danaë.

After Greuze.

Le Sommeil and *Le Réveil.*

After Prud'hon. All but Danaë are India paper impressions.
Four pieces. (One lot)

328—*La Sulamite.*

After Cabanel.

And *eight other pieces.* (One lot)

JOHANN ANDREAS FLEISCHMANN, 1811—

329—Seven (and one duplicate) of the twenty-five portraits constituting “*The Beauty Gallery of King Ludwig of Bavaria.*”

No. 1. Marie, Queen of Bavaria, Princess of Prussia.

Proof before all letters, and proof before letters.

No. 4. Sophia, Archduchess of Austria.

Proof before all letters.

No. 7. Amelie, Baroness de Krudener.

Proof before all letters.

No. 13. Crescentia, Princess of Oettingen-Oettingen.

Proof before all letters.

No. 16. Lola Montez, Countess of Landsfeld.

Proof before all letters.

No. 21. Mathilde, Baroness de Jordan.

Proof before all letters.

No. 22. Wilhelmine Sulzer, Actress of the Royal Theatre.

Proof before letters. All printed on India paper, and without the usual framework. Fine. (8)

FRANS FLORIS, 1520—1570

330—*Victory Triumphing over a Number of Shackled Warriors and Slaves*. Allegory on Philip II.

Andresen, No. 2. Rare.

Three other prints.

(4)

GEORGES FOCUS, 1641—1708

331—*Italian Landscape*, No. 2.

Robert Dumesnil, No. 3. No margin.

Six others by different engravers.

(7)

GIOVANNI FOLO, 1764—1836

332—*Adam and Eve*.

After Titian. Apell, No. 1. Second state, before the plate became the property of the Regia Calcografia. Good old impression.

Slaughter of the Innocents.

After N. Poussin. Apell, No. 2. Fine old impression, the margin cut down and a false margin put on. (2)

333—*The Last Supper.*

After Leonardo da Vinci. Apell, No. 8.

Archangel Michael.

After G. Reni. Both prints on India paper. (Regia Calcografia.) (2)

334—*St. Sebastian.*

After Guercino. Apell, No. 15. Old impression, before the plate became the property of the Regia Calcografia. Full margin.

Herodias Holding the Head of St. John.

Engraved by T. Di Lorenzo after G. Reni. Before the title on India paper. (Regia Calcografia.) (2)

335—*Diana Destata dalle Ninfe.*

After B. Nocchi. Apell, No. 20.

The Return of the Prodigal Son.

After Barbieri. Engraved by P. Ghigi. Both prints on India paper. (Regia Calcografia.) (2)

PIETRO FOLO, 19th Century

336—*Lo Sposalizio.*

After Raphael. Apell, No. 1. Print on India paper. (Regia Calcografia.)

Two other engravings.

(3)

337—*Descent from the Cross.*

After Daniel di Volterra. Apell, No. 4. Print on India paper. (Regia Calcografia.)

338—*The Coronation of the Virgin.*

After Raphael. Apell, No. 5. Print on India paper. (Regia Calcografia.)

339—*La Madonna di Foligno.*

After Raphael. Apell, No. 6. Print on India paper. (Regia Calcografia.)

PIETRO FONTANA, 1763—1837

340—*Venere de' Medici.*

From a drawing by Luigi Durantini. Apell, No. 16.

Monument for a Tomb.

After Canova. Apell, No. 24. (2)

FRANÇOIS FORSTER, 1790—1872

341—*The Four Hunters and the Curé Arlotto.*

After Giovanni da San Giovanni. Apell, No. 17.

Henry IV of France.

After Lanerenon. Apell, No. 21. (2)

342—*Raphaël Sanzio à l'Age de XV Ans.*

After his own painting. Apell, No. 25. Third state. Print on India paper; full margin.

MARIANO FORTUNY

“Ces eaux-fortes, d'un travail très égratigné et grignoté, sont d'un aspect très original et du plus grand intérêt.”—*Henri Beraldin.*

343—*Le Papillon. Tireuse de Cartes.*

Original etchings.

Also *Portrait of Fortuny* by S. J. Ferris. Three pieces.

(One lot)

344—*Arabe Assis.*

Mendiant.

Original etchings. Two pieces.

(One lot)

GIOVANNI FOSELLA, 1814—

345—*Madonna del Baldacchino.*

After Raphael. Apell, No. 1. Print on India paper. The India paper remounted.

ALPHONSE FRANÇOIS, 1811—

346—*Birth of Venus.*

After Alexandre Cabanel. Plain print.

JOHANN JOSEPH FREIDHOFF, 1768—1818

347—*The Repentant Magdalen.*

After Correggio. Stipple.

J. PIETER DE FREY, 1770—1814

348—*Isaac Blessing Jacob.*

After G. Flinck. Andresen, No. 1. First state. Proof before all letters, with margin enough to show the plate mark.

The Shipbuilder and His Wife.

After Rembrandt. Andresen, No. 10. Proof. Big margin. (2)

349—*The same.* Stained brown and slightly soiled.

And *six heads.*

(7)

JOSEPH RITTER VON FUEHRICH, 1800—1876

350—*The Child of Bethlehem.*

Twelve illustrations and a title engraved on wood by August Gaber.

Genovefa.

Eight out of fifteen plates invented and etched by J. v. Fuehrich. (One lot)

ROBERT GAILLARD, 1722—1785

351—*Venus et Les Amours.*

After F. Boucher. Portalis and Beraldì, No. 1.

Triumph of Silenus.

After C. Vanloo. Engraved by L. Lempereur. Full margin. Andresen, No. 3. (2)

352—*Le Berger Recompensé.*

After F. Boucher. Portalis and Beraldì, No. 11.

Les Sabots.

After F. Boucher. Portalis and Beraldì, No. 12. (2)

353—*La Voluptueuse.*

After Greuze. Portalis and Beraldì, No. 20. Tear in upper margin repaired.

Two other engravings. (3)

THOMAS GAINSBOROUGH, 1727—1788

354—*The Woodman.*

Engraved by P. Simon. Stipple.

And *four other prints.* (5)

MAURO GANDOLFI, 1764—1834

355—*Judith.*

After Chr. Allori. Apell, 1a. Fourth state. Pure line.

The Virgin and Child and St. John.

After Guido Reni. Apell, No. 6. Second state. Also in this state *very rare*, because the plate was destroyed by the engraver after a few impressions had been taken.

Le Bénédicité.

After Le Brun. Apell, No. 18. Margin cut down. (3)

GIOVITA GARAVAGLIA, 1789—1835

356—*Hagar and Ishmael.*

After F. Baroccio. Apell, No. 1. Fifth state. Full margin.

Madonna della Sedia.

After Raphael. Apell, No. 8. Sixth state. (2)

357—*St. Magdalén.*

After Carlo Dolce. Apell, No. 13. Fifth state. Margin cut down.

Beatrice Cenci.

After Guido Reni. Apell, No. 15. Third state; slightly yellow. (2)

FRITZ GAUERMANN, 1807—1862

358—*Twenty-one Original Etchings.*

On sixteen sheets.

Also *eight original etchings.*

By A. Wolff and C. Trippel. (One lot)

ANTOINE FRANCOIS GELÉE, 1796—1860

359—*Divine Justice Pursuing Crime.*

After Prud'hon. Pure line. Apell, No. 7. Trial proof with dedication to Gelée's brother. Very fine.

Two other engravings.

(3)

ABRAHAM GENOELS, 1640—1723

360—Seven *Landscapes*. B. 2, 29, 30, 32, 33, 34 and 36.

Five other prints.

(One lot)

JACOB DE GHEYN, 1565—1616

361—*Cavalry Attack.* P. 126.

And a *Head*, after Goltzius, by an unknown engraver. B. 84.

(2)

362—*Five of "the Tribes of Israel."*

After C. van Mander. Passavant, 148, 149, 154, 155, 157.

(5)

363—Four plates of "*Christ and the Twelve Apostles.*"

After C. van Mander. P. 176, 177, 183, 189. (4)

364—*Three of the Evangelists: St. Matthew, St. Mark and St. John.* (3)

ADAMO GHISI, Second half of 16th Century

365—*Aeneas Carrying off His Father Anchises at the Taking of Troy.* B. 9.

And three other prints.

(4)

DIANA GHISI, 1530—1590

366—*Roman Cavalry Moving to the Right.*

After Giulio Romano. B. 45.

And *two other prints.*

(3)

GIORGIO GHISI, 1520—1582

367—*Repose in Egypt.*

The Holy Family surrounded by a number of angels, one of them presenting a cardinal. After Giulio Campi. B. 4. Fine impression.

368—*Angelica and Medoro.* B. 62.

And *two other prints.*

(3)

JEAN GODEFROY, 1771—1839

369—*Piège tendu par l'Amour.*

After Collet.

And *another engraving.*

(2)

370—*Buonaparte au Malmaison.*

After J. Isabey. Stipple. Andresen, No. 8. First state. Proof before all letters; magnificent impression with full margin.

JACOB GOLE, 1660—1737

371—*Gerbrand van Leeuwen.*

Fine impression; two corners replaced.

HENDRIK GOLTZIUS, 1558—1617

372—*The Circumcision.* Dutuit, 18.

One of the six great masterpieces dedicated to William V, Duke of Bavaria. Fine old impression, in perfect order.

373—“*Les Culbuteurs.*”

After C. Cornelis.

The Fall of Tantalus. Du. 258.

The Fall of Icarus. Du. 259.

The Fall of Phaëton. Du. 260.

The Fall of Ixion. Du. 261. (One lot)

HENDRIK COUNT GOUDT, 1585—1630

374—*Ceres and Metanira.*

After A. Elzheimer. Andresen, No. 5. Good impression, no margin and folded in the centre.

Four other engravings. (5)

375—*The same.* Stained and slightly injured.

Five other engravings. (6)

JEAN PIERRE NORBLIN DE LA GOURDAINE,
1746—1830

376—*Johann Sobieski Accepting the Crown of Poland.*

Fine proof with margin.

And *another print.* (2)

FRANCISCO JOSÉ DE GOYA Y LUCIENTES,
1746—1828

“Of all the great satirists, he is nearest to the nature of a fiend.”
—P. G. Hamerton, “Etching and Etchers,” p. 125.

377—*Los Proverbios.*

Beraldi, No. 3. Complete set of 18 plates. On Holland paper. Second edition. Madrid, 1864.

“Quand on ne comprend pas Goya, et cas est fréquent, la porte est ouverte à d'interminables suppositions, gloses, interprétations.”
—Beraldi.

JAN VAN GOYEN, 1596—1656

378—*Landscape with a Wooden Bridge.* Du. 4.

And six other prints.

(7)

VALENTINE GREEN, 1739—1813

379—*Valentine Green.*

After Abbott. S. No. 57. Second state. Mounted. Mezzotint.

380—*Bishop Horsley.*

After Meyer (?). Good impression, but no margin. Mezzotint.

381—*The Holy Family.*

After Ponzoni. From the retouched plate. Mezzotint.

382—*The Holy Family.*

No margin. Mezzotint.

JEAN BAPTISTE GREUZE, 1725—1805

383—*La Piété Filiale.*

Line engraving.

L'Heureuse Union.

Engraved by Lebas.

SIMON GRIBELIN, 1661—1733

384—*Apotheosis of King James I.*

After Rubens' ceiling in Whitehall (three plates). Andresen, No. 5.

And a portrait in ornamental frame.

JEAN MARIE GUDIN, 1782—

385—*Jeanne d'Albret of Navarre Leading Her Son, Henry IV, to His Father's Tomb.*

After Henriette Lorimier. Apell, No. 6. Line and stipple; with margin.

PIETER VAN GUNST, 1667—1724

386—*Louis XV when Dauphin.*

After the engraver's own drawing. Interesting plate, slightly stained.

387—*Gerlach Suikers, Historian.*

JACOB PHILIPP HACKERT, 1737—1807

388—*Eight Studies of Trees.*

Drawn from nature. Etchings 1801 and 1802. Andresen, No. 5. (One lot)

JOHANN ELIAS HAID, 1739—1809

389—*Jacob Mettenleiter and Johann Elias Haid.*

After Mettenleiter. Mezzotint. Andresen, No. 8. Fine impression with big margin.

390—*Mlle. Sa Soeur.*

After Lancret. Mezzotint.

391—*Le Vieillard Amant, Généreux et Content.*

After J. de Cordova. Mezzotint.

JOHANN GOTTFRIED HAID, 1710—1776

392—*The Musician.*

After Amoroso. Mezzotint.

JOHANN JACOB HAID, 1704—1767

393—*Heinrich Graf zu Bunau.*

After A. M. Wernerin. Mezzotint.

394—*Johann Karl Hedlinger.*

Engraver of seals and medals. After J. R. Studer. Mezzotint.

395—*Frederick the Great of Prussia.*

After A. Pesne. Mezzotint.

JOHAN JACOB HAID “Excudit”

396—*Cellist.*

After Martin von Meitens. Mezzotint.

ELIAS HAINZELMANN, 1640—1693

397—*Christoph Theophil Schlusselfelder.*

After J. J. de Sandrart. Andresen, No. 13. No margin.

CHRISTIAN HALDENWANG, 1770—1831

398—*Storm and Shipwreck.*

After Vernet. Andresen, No. 23. Aquatint in brown. Proof with margin enough to show the plate mark.

Another Marine Storm.

Aquatint in brown. Proof before all letters with small margin. (2)

JOHN HALL, 1739—1797

399—*Banditti Gambling.*

After Mortimer.

And *four other prints* by different engravers, among them a proof. (5)

400—*Memorial to William Hickes.*

After E. Edwards.

Also *two other engravings.* (3)

W. HAUSSOULIER

401—*La Semaine.*

After the drawings by Ingres (Rome, 1815). Set of seven and title. Presentation set from the engraver to Léon Gaucherel, bearing autographic dedication. On India paper. (One lot)

JAMES HEATH, 1757—1834

402—*The Dead Soldier.*

After J. Wright. Apell 10. Third state.

Plain print; and another engraving.

(2)

403—*The same.*

False proof on India paper. Five-inch tear carefully mended.

Also three other prints.

(4)

404—*The Drowned Fisherman.*

After R. Westall. Apell, No. 11. First state. Proof before letters, on India paper. Full margin; fine.

405—*The same.*

Second state. Open letter proof. Full margin; also fine.

406—*Marquis of Wellesley, Governor-General of India.*

After Home. Apell, No. 18. Proof before all letters; small margins.

407—*Lord Nelson.*

After Abbot. Stipple. Fine impression in margin.

WILHELM HECHT, 1843—

408—*Boys Playing Dice.*

After B. E. Murillo. Andresen, App. No. 5. Signed artist's proof on India paper.

Also three other engravings, among them two proofs. (4)

ISIDORE STANISLAS HELMAN, 1743—1806

409—*Le Marchand de Lunettes* and

Le Médecin Clairvoyant.

Both after Le Prince. Portalis and Beraldi, Nos. 8 and 9.
A beautiful pair of old impressions. The former slightly
repaired. (2)

410—*Celebration in the Garden of the Tuileries.*

Year 3 of the Republic. After Monnet. Line engraving.

Also *three other prints.*

(4)

ANTOINE FRANÇOIS HÉMERY, 1751—

411—*La Promesse Approuvée.*

After N. B. Lépicié. Portalis and Beraldi, page 398.
Creased and mounted.

CARL ERNST CRISTOPH HESS, 1755—1828

412—*Christ Among the Doctors.*

After Rembrandt. Andresen, No. 4.

And *three other prints.*

(4)

EDUARD HILDEBRANDT, 1818—1868

413—*Sunset on the Chow-Phya, Siam.*

Street Scene in Bombay.

From his travels around the earth. Facsimiles of water
colors. (2)

CHARLES HOWARD HODGES, 1774—1837

414—*Master Brown* (“*A Contemplative Youth*”).

After Josh. Reynolds. S. No. 4. Second state; with full margin but oil stains. Mezzotint.

415—*De Scheeps Bouwmeester (the Ship-Builder)*.

After Rembrandt. Mezzotint. Print with full margin, from the collection of Count Batthyany.

WENZEL HOLLAR, 1607—1677

416—*The Sleeping Hercules*.

And three others. Parthey, Nos. 275, 281 and 327.

Allegory on the “Peace of Münster,” which ended the Thirty Years’ War.

After Cornelis Schut. P. 467. (5)

417—*Another Impression of the Same Plate.* P. 467.

Playing Children, etc. P. 497, 502, 522, 523 and 525. (8)

418—*Funeral of the Spanish Lieutenant General J. B. de Taxis.*

After Van der Horst. P. 531.

419—*Dancing Peasants*.

After Teniers. P. 598.

Fighting Peasants.

After P. Breughel. P. 599. (2)

420—*The Four Seasons*.

Three-quarter length figures. P. 610, 611, 612, 613. (4)

421—*Seven Landscapes*.

P. 385, 719, 720, 914, 942 and 1249. (7)

422—*Nine Landscapes.*
P. 863, 1205, 1207, 1208, 1209, 1211 (2), 1212, 1213. (9)

423—*Eight Views.*
P. 823, 839, 1090, 1189, 1214, 1216, 1219. (8)

424—*Five Ships and Marine Views.*
P. 1258, 1263, 1268, 1271 and 1275. (5)

425—*Portraits of Aretino.* P. 1346. First state.
Johannes Van Balen. P. 1356.
Wenzeslaus Hollar. P. 1419.
And another. (4)

426—*Portrait of W. Hollar.*
P. 1420. Fourth state.

427—*The Duchess of Lenox.* P. 1457.
Bonaventur Peeters. P. 1480.
And two others. (4)

428—*Four Heads and Two Full Figures.*
P. 1548, 1581, 1641, 1778a, 1799 and 2010.
Five Muffs. P. 1952. (One lot)

429—*Seven Hunting Scenes.*
After Barlow. P. 2029, 2031, 2032, 2033, 2034, 2035.
And three other animal plates.
P. 2052, 2064 and reversed copy by Jacob Sandrart, and 2066 (copy). (One lot)

430—*The Small Head of the Cat, and copy.* P. 2108.
And five plates of birds. P. 2021 (copy), 2131, 2135, 2160. (One lot)

431—*The Chalice.*

After Mantegna. P. 2643 (copy). Printed in red and shaded in black. Rare.

THOMAS HOLLOWAY, 1775—1827

432—*Raphael's Cartoons of Hampton Court.* Apell, Nos. 1-7.

Paul Preaching at Athens. St. Peter Receiving the Keys. Death of Ananias. Elymas Stricken Blind. The Miraculous Draught. Paul and Barnabas at Lystra. Peter and John Healing the Sick. Some of the prints have tears in the margin and one of them has a piece of the margin torn off.

(One lot)

DANIEL HOPFER, (?)—1536

433—*An Architectural Design.*

Richly ornamented, enclosing a picture of the “Marriage of St. Catherine.” B. 44.

Also another ornamental print.

(2)

JACOB HOUBRAKEN, 1698—1780

434—*Henrik Kasimir Graaf van Nassau.*

Pieter Adriaensz Raep, Treasurer of Amsterdam.

Jonkher Johan van der Does.

Margareta van Oostenryk, Duchess of Parma and Stadt-holder of the Netherlands.

Filips van Mommeranci, Graaf van Hoorne. (One lot)

435—*Addison (Joseph)*.

Drake (Sir Francis).

Graham (James), Marquess of Montrose. (3)

436—*Milton (John)*.

Newton (Sir Isaac).

Raleigh (Sir Walter). (3)

437—*Raleigh (Sir Walter)*.

Temple (Sir William). Cut out and mounted.

Steele (Sir Richard). (3)

438—*Rich (Robert), Earl of Warwick*.

Wolsey (Cardinal).

Elizabeth of York, Queen of King Henry VII. (3)

FRANÇOIS HUBERT, 1744—1809

439—*Honi soit qui mal y pense*.

After Caresme. One corner torn off and mended. Portalis and Beraldì, page 438.

Venus Surrounded by Cupids.

Proof before all letters.

FRANÇOIS ROBERT INGOUF, LE JEUNE,
1747—1812

440—*Le Négociant Ambulant* and *Le Soldat en Semestre*.

Both after Freudeberg, 1777. Portalis and Beraldì, No. 2.

Also *Mercury Instructing Cupid*.
Probably by Ingouf. Spurious proof. (3)

CHARLES JACQUE

“He will certainly be remembered as one of the master etchers of our time. . . . No man ever drew poultry better. . . . His deep and sincere love of simple country-life gives a great charm to many of his etchings, and is entirely conveyed to the spectator.”—*P. G. Hamerton, “Etching and Etchers,”* p. 190.

441—*Series of Thirty Etchings.*

(Period of 1845.) India paper impressions. In one volume.
(One lot)

442—*Series of Twenty-five Etchings.* (Collection of 1864.)

The set, complete, in folio. India paper impressions.
(One lot)

443—*Series of Twenty-five Etchings.* (Collection of 1864.)

The set, complete, in folio. Holland paper impressions.
(One lot)

444—*Series of Eleven Etchings.* (Collection of 1865.)

The set, complete, excepting Guiffrey, No. 212, viz.,
“L’Orage.” Holland paper. (One lot)

445—*Series of Thirteen Etchings.* (Period of 1868.)

This series is complete from Guiffrey, No. 213 (supplement) to Guiffrey, No. 225 (supplement). Holland paper.
(One lot)

446—*La Souricière.*

Guiffrey, No. 162. Second state, with the verses. On India paper.

And *two others.* Three pieces. (One lot)

447—*Collection of Twenty-nine Etchings of Various Subjects*
—*Landscapes and Rustic Scenes.* (One lot)

FRÉDÉRIC JACQUE, SON OF CHARLES JACQUE

448—*The Lovers.*

After the painting by Charles Jacque. Signed remarque proof, on vellum.

LÉON JACQUE, BROTHER OF CHARLES JACQUE

449—*L'Étable.*

Proof before letters, on Holland paper.

And *six other pieces.*

Seven etchings. (One lot)

JULES JACQUEMART

“Jules Jacquemart is the most marvellous etcher of still-life who ever existed in the world. In the power of imitating an object set before him he has distanced all past work and no living rival can approach him.”—*P. G. Hamerton, “Etching and Etchers,”* p. 183.

450—*Trépied Ciselé par Gouthière.*

On India paper.

And *three other pieces.*

Four etchings. (One lot)

ACHILLE JACQUET

Pupil of Henriquez-Dupont; brother of Jules Jacquet.

451—*Girl Watering Flowers.*

After Cabanel.

And *seventeen other pieces* by various etchers. (One lot)

FRANÇOIS JANINET, 1752—1813

452—*Le Nouveliste.*

After Van Ostade. Printed in color.

JEAN PIERRE MARIE JAZET, 1788—

453—*The Trial of Queen Catherine.*

After G. H. Harlow. Folio. Mezzotint.

Les Suites d'une Faute.

After P. Biard. Andresen, No. 10.

(2)

EDME JEAURAT, 1672—1738

454—*The Finding of Moses.*

After Paolo Veronese. Andresen, No. 1. Fine old impression.

Two other engravings.

(3)

SAMUELE JESI, 1789—1853

455—*Benvenuto Cellini.*

After Giorgio Vasari. Apell, No. 8. Cut down.

456—*Pope Leo X and the Two Cardinals, Giulio de' Medici and Lodovico de' Rossi.*

After Raphael. Apell, No. 11. Print on India paper. Full margin.

PIETER DE JODE, 1606—1667

457—*The Vision of St. Augustin.*

After Van Dyck. Andresen, No. 6. Injured.

Rinaldo and Armida.

After Van Dyck. Andresen, No. 8. Water-stained and foxed. Closely trimmed and pasted down.

Joannes Geyso.

After Van Hulle.

Johann Wilhelm von Gollen.

After the same.

(4)

ALOYSIO JUVARA, 19th Century

458—*La Madonna della Regia di Napoli (Madonna di Perugia).*

After Raphael. Apell, No. 1. Trial proof on India paper from the finished plate. With a dedication by the engraver to the Cardinal De Luca. Very fine.

Also *two other proofs.*

(3)

ANGELICA KAUFFMANN, 1741—1807

459—*Simplicity.*

Engraved by Jos. Zucchi.

And *three other engravings.*

(4)

JOSEPH KELLER, 1811—1873

460—*Regina Coeli.*

After E. Deger. Apell, No. 3. Proof on plain paper.

Also *another engraving.*

(2)

461—*The same.*

Plain print.

And *four other engravings.*

(5)

462—*Christ and the Four Evangelists.*

After Huebner. Apell, No. 11. Plain print.

And *four other engravings.*

(5)

463—*Death of Emperor Frederick II (Barbarossa).*

After Alfred Rethel. Apell, No. 16. Plain print.

PHILIPP KILIAN, 1628—1693

464—*Gottfried Welsch.*

After E. Lüderitz.

D. Tobias Oelhafen.

And *two other portraits* by different engravers.

(4)

EDWARD KIRKALL, 1690—1750

465—*A Saint Healing a Boy.*

Mezzotint.

And *two other prints.*

(3)

IGNAZ SEBASTIAN KLAUBER, 1754—1820

466—*The Wife of F. Mieris Feeding a Parrot.*

After F. Mieris. Apell, No. 8. First state, with full margin.
Ink blot on the framework, otherwise a fine impression.

467—*The same.*

Fourth state; full margin.

Also *two other prints.*

(3)

468—*J. F. Bause.*

After A. Graff. Apell, No. 11. Third state; small margin.

Minister Hertzberg.

After Schroeder. Apell, No. 13. Third state; closely
trimmed. (2)

C. KNIGHT, End of 18th Century

469—*Charles II, after His Defeat by Cromwell at the Battle of Worcester, Discovering Himself to Col. Windham's Family.*

After T. Stothard. Open letter proof.

JOHANN HEINRICH FRIEDRICH LUDWIG
KNOLLE, 1807—1877

470—*Nativity.*

After C. Maratti. Apell, No. 1. Plain print, stained and yellow.

Also five other engravings. (6)

471—*The Repentant Magdalen.*

After Correggio. Apell, No. 7. Third state, before Felsing's
retouch and with small, blind stamp, E. A.

Another.

After Battoni. Engraved by F. C. Krueger; full margin.
(2)

472—*St. Catherine.*

After Domenichino. Proof with the artists' names in
scratched letters. Full margin.

Also five other engravings. (6)

KOCH

473—*Fifteen Hundred French Republicans Vowing to Defend the Important Redoubt of Montenesimo against an Attacking Army: This Resulted in a Complete Victory for the French.*

Etching.

Leonardo da Vinci on His Deathbed Visited by King Francis I of France.

Etching by Gius. Cades. Very rare.

(2)

J. C. KÖNIG, 1800—

474—*Mme. de St. Aignan.*

After Ajohann. Proof on India paper, with artists' names in scrafehed letters. Mezzotint.

Also two other proofs of mezzotints.

(3)

475—*Sleeping Bacchante.*

After Girodet. First state; the artists' names in scrafehed letters. On India paper.

Sleeping Nymph.

After Girodet. Proof before letters, on India paper. With dedication to the Baron Larrey.

(2)

CHARLES KOEPPING

476—*The Little Brother.*

After the painting by M. Liebermann. Proof on Holland paper, with autographic note, “C. Koepping d'après M. Liebermann, Octbr., 77.”

And six other pieces.

(One lot)

GÉRARD DE LAIRESSE, 1640—1711

477—*Pan Tied to a Tree and Diana's Nymphs.*

Diana's Nymphs Resting.

(2)

ADOLPHE LALAUZE

“One of the most skilful original etchers in the modern French school.”—*P. G. Hamerton.*

478—*Sous la Feuillée.*

After Diaz.

And *thirteen other pieces* by various etchers. (One lot)

CARL HERMANN THEODOR LANGER, 1819—

479—*St. Rodriguez.*

After Murillo. Apell, No. 8. First state. Proof before letters with the coat-of-arms. Full margin.

The End of the Nibelungen.

After Jul. Schnorr von Carolsfeld. Apell, No. 21. Plain print. (2)

480—*The Two Tympans of the Old Royal Theatre at Dresden.*

By E. Rietschel. Apell, Nos. 31 and 32. Prints on India paper. Several tears in margin repaired. (2)

NICOLAS DE LARMESSIN, 1684—1755

481—*Claude Hallé, the Painter.*

After Le Gros. Portalis and Beraldì, No. 19. Reception plate. Fine impression on very large paper.

482—*Actaeon Transformed into a Stag.*

After B. V. Leinens.

Apollo, Herdsman to King Admetus.

After Phil. Lauri. Engraved by Wm. Byrne. Full margin.
Andresen, No. 3. (2)

CARLO LASINIO, 1757—1839

483—*Affreschi Celebri del XIV e XV Secolo.*

Plates 1-5, 8, 9, 11, 12, 14, 15, 17-21, 23-32. Apell, page 228.
(One lot)

JEAN NICOLAS LAUGIER, 1785—

484—*Hero and Leander.*

After Delorme. Apell, No. 13.

Queen Hortense.

After Girodet. (2)

NICOLAS DE LAUNAY, 1739—1792

485—*Le Bonheur du Ménage.*

After J. B. Le Prince. Portalis and Beraldì, No. 28.

486—*La Lettre Envoyée.*

After J. B. Le Prince. Portalis and Beraldì, No. 30. Beautiful old impression of a lovely plate.

487—*Leda.*

After J. B. M. Pierre. Portalis and Beraldì, No. 31. The engraving has been changed from an oval into a square one by Chaponnier.

JEAN PAUL LAURENS (the famous painter)

488—*La Pouparde.*

Beraldi, No. 1.

And *three other pieces.*

(One lot)

AGOSTINO LAURO, 19th Century

489—*La Meditazione.*

Drawn from nature by the engraver. Apell, No. 4. Second state. A remarkable engraving.

NICOLAS LAUWERS, First part of 17th Century

490—*Jupiter and Mercury Entertained by Philemon and Baucis.*

After J. Jordaens. Andresen, No. 6. First state, before Blooteling's address. Fine impression, with small margin, but pasted down.

SIR THOMAS LAWRENCE, 1769—1830

491—*The Cottage Girl.*

Engraved by W. Bond. Stipple. Proof before letters. Very fine.

492—*The Faithful Friend.*

Engraved by Wm. Giller. Script letter proof. Mezzotint; full margin.

493—*The Twin Sisters.*

Engraved by W. H. Simmons. On India paper.

Portrait of a Boy.

Engraved by J. Thomson. Proof on India paper. (2)

494—*Mrs. Arbuthnot.*

Engraved by W. Ensom. Proof on India paper.

Viscountess Belgrave.

Engraved by Robt. Graves.

Lady Dover.

Engraved by J. C. Armytage.

(3)

495—*Princess Charlotte.*

Engraved by T. Garner.

The Child with Flowers.

Engraved by G. T. Doo.

Portrait of a Lady.

(3)

496—*Sir William Grant.*

Engraved by Edw. McInnes. Script letter proof; mezzotint; full margin.

497—*Francis, Earl of Guilford.*

Engraved by Charles Turner. Mezzotint. Script letter proof with big margin.

498—*Sir Walter Scott.*

Engraved by H. Robinson. Closely trimmed.

499—*Benjamin West.*

Engraved by Charles Rolls. Apell, No. 5. Script letter proof on India paper.

ACHILLE DÉSIRÉ LEFÈVRE, 1798—1864

500—*The Madonna of the St. Sebastian.*

After Correggio. Apell, No. 5. Fifth state.

The Holy Family of Francis I.

After Raphael. Engraved by Ch. L. Schuler. Apell, No. 3.

(2)

501—*Jeunesse de Rousseau.*

After Steuben.

And *five trial proofs* by A. Boilly and others. (6)

HENRI LEFORT

Pupil of Flameng and Country. President of the *Société des Aquafortistes Français.*

502—*Le Concert de Famille.*

After Jan Steen.

And *seventeen other pieces* by various etchers. (One lot)

NICOLAS AUGUSTE LEISNIER, 1787—

503—*Michel Cervantes.*

After Velasquez. Apell, No. 1. Third state. Print on India paper; with a mucilage stain.

LOUIS SIMON LEMPEREUR, 1725—1796

504—*Les Forges du Vulcain.*

After Pierre. Portalis and Beraldi, No. 9. Fine old impression.

Les Conseils Maternels.

After P. A. Wille. Portalis and Beraldi, No. 14. Fine old impression with large margin. Very pretty eighteenth century costume plate. (2)

BERNARD LENS, 1659—1725

505—*The Royal Family.*

King William, Queen Mary, Prince George of Denmark
and Princess Anne of Denmark. S. No. 17.

And another mezzotint.

(2)

BERNARD LÉPICIÉ, 1698—1755

506—*Jupiter and Io.*

After Romano. Portalis and Beraldi, page 657. Small tear
repaired.

PAUL LE RAT

507—*Portrait of a Woman.*

After Porbus.

And twenty-three other pieces by various etchers. (One lot)

JEAN MARIE LEROUX, 1788—

508—*Dame à l'Éventail.*

After Velasquez. Apell, No. 16. Print on India paper; full
margin.

Jeanne d'Arragon.

After Raphael. Apell, No. 22. First state. Proof with the
artists' names only in scratched letters; on India paper; the
plate paper cut off close to the India paper. (2)

LUCAS VAN LEYDEN, 1494—1533

509—*Mary Magdalen in the Midst of the Pleasures of the World.*

B. 122. The celebrated print called “Magdalen’s Dance.”

“This beautiful engraving, which Lucas Van Leyden did when he was at his best, is one of his greatest works.”—*A. v. Bartsch.*

Christ Before the High Priest.

B. 46. Copy.

(2)

ÉTIENNE FRÉDÉRIC LIGNON, 1781—1833

510—*Convoi d’Atala.*

After Gautherot. Apell, No. 14. Third state. A repaired tear in the lower margin reaches one inch into the print.

Also *three other engravings.*

(4)

511—*Louis Philippe d’Orléans.*

After F. Gérard. Apell, No. 22. Plain print with full margin.

512—*Mlle. Mars.*

After F. Gérard. Apell, No. 25.

MME. LINGÉE (WIFE OF LEFÈVRE), 1753—

513—*L’Origine du Dessin.*

After Bouillon. Stipple and line.

The Earth Reanimated by the Influence of Apollo and the Fine Arts.

Engraved by Ridé after Boizot. Aquatint.

(2)

LITHOGRAPHS

514—*Sixteen Lithographs.*

After Diaz, Isabey, Leys, etc., comprising an original work by Maurice Rugendas, “Scenery in the Primeval Forests of Brazil.” (16)

FILIPPO LIVY, 19th Century

515—*Caterina Cornaro.*

After Titian. Print on India paper. Regia Calcografia di Roma.

Sibilla Cumana.

Remarque proof on India paper, by an Italian engraver of nineteenth century. (2)

PIERRE LOMBART, 1682—

516—*Penelope Herbert.*

After Van Dyck.

JAN VAN LONDERSEEL, 1582—

517—*The Interior of the Lateran.*

After Henderick Arts. Very interesting print, pasted down.

FRANCESCO LONDONIO, 1723—1783

518—*Portrait of the Artist.*

Engraved by A. Rossena.

519—*Six Scenes from Italian Shepherd Life.*

Printed on blue paper and heightened with white. (One lot)

520—*Set of Ten Plates: Shepherds and Their Herds.*

Dedicated to Count Jacopo Melerio. Andresen, No. 3.
(One lot)

521—*Six Animal Studies.* Nos. 2, 12, 16, 17, 18, 19.

(One lot)

522—*Six Animal Studies.* Nos. 21, 24, 27, 30, 33, 34.

(One lot)

523—*Six Animal Studies.* Nos. 39, 40, 47 and *three others.*

(One lot)

524—*Six Animal Studies.* Nos. 55, 56, 67, 69, 69, 74.

GIUSEPPE LONGHI, 1766—1831

525—*The Holy Family, St. Elizabeth and St. John.*

After Raphael. Apell, No. 7. Old impression, with full margin.

526—*The same.*

Print on India paper, which was torn and has been re-mounted on another plate paper.

The Holy Virgin.

After Carlo Dolce. Apell, No. 12. Fine old impression before Grandi's address. Large margin. (2)

527—*The Repentant Magdalen.*

After Correggio. Apell, No. 14. Before the retouch.

528—*The same.*

With the retouch.

529—*Head of an Old Man.*

Etching. Andresen, No. 42.

And *nine others.*

(One lot)

JOSEPH DE LONGUEIL, 1730—1792

530—*Correction Maternelle.*

After Aubry. Portalis and Beraldi, No. 1. Early impression before the dedication and other inscriptions on the side except the title. Very fine impression, with full margin.

531—*The same*, with these inscriptions.

DIRK EVERSEN LONS, First part of the 17th Century

532—*Panorama of Nürnberg with Dürer's Portrait*, 1666.

Andresen, No. 4. Fantastic view of the city of Nürnberg on four plates. Slightly injured and repaired. Very rare.

(One lot)

FRA ANTONIO LORENZINI, 1665—1740

533—*Venus and Adonis.*

Diana and Her Nymphs Surprised by Satyrs.

Both after Rubens. Printed on three plates and joined. (2)

ARISTIDE LOUIS, 19th Century

534—*Paul Delaroche.*

After his own drawing. Apell, No. 7. First state; proof before all letters, on India paper. Full margin.

DAVID LUCAS, 1800—

535—*The Rainbow, Salisbury Cathedral.*

After J. Constable. Mixed manner. Andresen, No. 1. False proof, on India paper, the inscriptions having been burnished out.

Fox Caught in a Trap.

Engraved by A. Lucas after J. Bateman. Mixed manner; no margin. (2)

FRIEDRICH A. LUDY, 1823—

536—*Gratulant.*

After L. Knaus. Proof before letters, on India paper.

Ophelia.

Proof before all letters, on India paper; by a French engraver of the nineteenth century. (2)

THOMAS LUPTON, 1791—1873

537—*The Milk Girl.*

After Thomas Gainsborough. Mezzotint.

Also *four others.* (5)

JOSEPH C. MAILLET, 1751—

538—*Les Graces Enchainées par l'Amour.*

And *three other engravings.* (4)

JOHANN AUGUST EDUARD MANDEL, 1810—1882

539—“*Oh, Jerusalem! Jerusalem!*”

After Ary Scheffer. Apell, No. 6. Print on India paper.

540—*Ecce Homo!*

After G. Reni. Pure line. Apell, No. 7. Plain print.

541—*Mater Dolorosa.*

After C. Dolce. Pure line. Apell, No. 8. Plain print.

542—*Another copy.*

Of the same state; paper cut down to one inch outside of plate mark; brown stains.

543—*Adoring Angel.*

After A. Henning. Pure line. Apell, No. 9. Plain print.

544—*Children Playing with Flowers.*

After E. Magnus. Pure line. Apell, No. 18. Third state, with one line in open letters; on India paper. Very fine.

545—*The same.*

Plain print.

546—*W. A. Mozart.*

After a drawing by Doris Stock. Apell, No. 35. Print on plain paper.

L. v. Beethoven.

After a medal by E. Gatteaux; engraved by Robt. Reyher, E. Mandel's best pupil. Companion piece to the above. Apell, No. 3. Print on India paper.

547—*Raphael at the Age of Fifteen.*

After the same. Pure line. Apell, No. 36. Plain print.

548—*Christian Rauch, Sculptor.*

After a drawing by G. Schadow. Apell, No. 37. Print on India paper; full margin.

ANTOINE MARCENAY DE GHUY, 1722—1811

549—*Regulus Returning to the Carthaginians.*

After Lecheux. Andresen, No. 3. Trial proof, pure etching and print. (2)

DOMENICO MARCHETTI, 1780—after 1830

550—*David Placato da Abigaille.*

Print on India paper; full margin.

La Beata Vergine.

After Raphael. Print on India paper, full margin. (2)

551—*Madonna del Trono.*

After Perugino. Apell, No. 2. Second state. Print on India paper. (Regia Calcografia.)

La Beata Vergine.

After Raphael. Print on India paper; full margin. (2)

552—*Venus Blindfolding Cupid.*

After Titian. Apell, No. 11. Print on India paper. Full margin.

La Beata Vergine.

After Raphael. Print on India paper. (2)

GIUSEPPE MARCUCCI, 1807—

553—*Madonna del Sacco.*

After A. del Sarto. Remarque proof on India paper; full margin. (Regia Calcografia.)

554—*St. Peter Receiving the Keys.*

After Perugino. Apell, No. 2. Print on India paper. (Regia Calcografia.)

St. Luke, Evangelist.

After D. Zampieri. Apell, No. 3. Plain print with full margin. (Regia Calcografia.) (2)

555—*Christ Appearing to Thomas.*

After Guercino. Apell, No. 4. Print on India paper, with full margin. (Regia Calcografia.)

Apollo Flaying Marsyas.

After Raphael. Apell, No. 5. Plain print with full margin. (Calcografia Camerale.) (2)

556—*Mount Parnassus.*

After Raphael's fresco in the Vatican. Apell, No. 6. Print on India paper. (Regia Calcografia.)

The Conflagration.

After Raphael's fresco in the Vatican. Apell, No. 7. Print on India paper. (Regia Calcografia.) (2)

557—*Attila Meeting Pope Leo I.*

After Raphael's fresco in the Vatican. Apell, No. 8. Trial proof with remarque and coat-of-arms on plain paper. Water stained.

Death of Ananias.

After Raphael's fresco in the Vatican. Apell, No. 9. Second state. Proof before letters on India paper. (2)

558—*Pope Leo III. Taking the Oath.*

After Raphael's fresco in the Vatican. Apell, No. 10.
Second state; proof before letters on India paper.

The Miraculous Draught.

After Raphael's fresco in the Vatican. Apell, No. 11.
Second state; proof before letters on India paper. (2)

559—*The Four Faculties.*

After Raphael. "Philosophia" and "Poesis." Apell, Nos. 13 and 14 on India paper; the other two on plain paper.
(Regia Calcografia, Roma.) (4)

560—*Portrait of the Jesuit Francesco Finetti*, 1841.

Plain print, with full margin.

Pope Pius IX., 1855.

Proof with a dedication by the engraver to Giuseppe Ferrari, minister of finance of the Pope. (2)

561—*Portrait of an Ecclesiastic.*

Proof before all letters; signed by the engraver.

And *another portrait.*

Proof before any inscriptions on India paper. (2)

562—*Statue of Sophocles.*

After a drawing by P. Guglielmi. Plain print. (Calcografia Camerale.)

Woman Seated, Asleep.

After a statue. Dedication copy to Dr. Wiener. (2)

GIUSEPPE MARRI, 1798—

563—*St. John as a Child in the Desert.*

After Annibale Carracci. Apell, No. 7. Third state.

Sibilla Cumana.

After Domenichino. Engraved by M. Tullio Marcucci. Print on India paper. (2)

MICHELANGELO MARTINI, 19th Century

564—*Triumph of Galatea.*

After Raphael's fresco. Andresen, App. No. 4. Proof before letters on India paper. (Regia Calcografia.)

565—*The Virgin and Christ Child Sleeping.*

After Carlo Dolce. Proof with the dedication only, on India paper.

The Holy Family.

After Lorenzo di Credi. Engraved by M. Martini. Apell, No. 1. Print on India paper. (Regia Calcografia.) (2)

LOUIS MARVY, 1815—1850

566—*Two Landscapes.*

Soft ground etchings. On India paper. Two pieces.

(One lot)

N. MASSALOF, 1846—

567—*Rembrandt de l'Ermitage Impérial de St. Pétersbourg.*

“ 40 planches gravées à l'eau-forte.” (One lot)

RAPHAËL URBAIN MASSARD, 1775—

568—*Hippocrates Refusing to Accept the Presents from Artaxerxes.*

After A. L. Girodet-Trioson. Apell, No. 13. Third state with slight tear repaired.

Roman Charity.

After Wicar. Engraved by C. L. Masquelier. Print on plain paper. (2)

ANTOINE MASSON, 1636—1700

569—*Henri de Lorraine, Comte d'Harcourt (Le Cadet à la Perle).*

After N. Mignard. R. Dumesnil, No. 34. Third state, with the retouch. Big margin.

MASTER OF THE MONOGRAM A. C.

570—*Soldier Succumbing to Death.*

B. Vol. IX., No. 39.

MASTER "B" WITH THE DIE, First part of 16th
Century

571—*Cupids Playing.*

B. 30. Reversed copy by F. H.

The Fable of Psyche.

After Raphael. Venus and Cupid pleading before the
Tribunal of the Gods. B. 68. The verses cut off.

The Wedding Feast of the Gods. B. 69.

Both early impressions before Salamanca's address and
F. Villamena's retouch. Very rare in this state. (3)

572—*Apuleius' Fable of Psyche.*

After Raphael. B. 39-70. Second states, with F. Villa-
mena's retouch and "Ant. Salamanca exc." (One lot)

573—*Scipio's Victory over Syphax, King of Numidia.*

B. 73. First state. Fine impression, before the inscription,
"Sumptum ex fragmentis antiquitatum Romae," but torn
and pasted down.

The Gladiators. B. 77.

Copy. (2)

JACOBUS MATHAM, 1571—1631

574—*Mercury and Pallas.* B. 281.

No. 4 of a set of eight mythological plates.

MATHIAS

575—“*Ça ira!*”

After Boilly.

JEAN MATHIEU, 1749—

576—*L'Anthropophage.*

After Hilair. Portalis and Beraldii, Vol. III., page 69.
Inlaid.

CHRISTIAN À MECHEL, 1737—1817

577—*Five Swiss Costume Plates of Men of the Sixteenth
Three Swiss Costume Plates of Women Century.*

After drawings by Hans Holbein, preserved in the Public
Library at Basle. All of them neatly colored by hand. Old
coloring. Fine.

Three Other Costume Plates.

Published by Ackerman, London, 1810. Colored by hand.
(One lot)

JOSEPH MÉCOU, 1774—

578—*Psyche and Cupid.*

After J. de Boisfremont. Andresen, App. No. 2.

CLAUDE MELLAN, 1598—1688

579—*St. Veronica's Handkerchief.*

Andresen, No. 6. Engraved in one spiral line. Late impression.

580—*The Holy Virgin and Christ Child.*

Both after his own designs. Fine impressions. From the Baron de Triqueti Collection.

Five Saints.

After his own design. (3)

581—*Andromeda.*

After his own design.

Diana.

After P. Berrettini.

Lucretia.

After Sim. Vouet. (3)

PAOLO MERCURJ, 1804—1884

582—*St. Amélie.*

After Paul Delaroche. Apell, No. 1. Fourth state. With the stamp of Rittner and Goupil. Paper yellow. Fine impression.

583—*Another impression.*

Margin cut close to artists' names.

584—*Lady Jane Gray.*

After Paul Delaroche. Apell, No. 2. Third state. Print on India paper.

585—*Les Moissonneurs.*

After L. Robert. Apell, No. 3. Fourth state from “l’artiste.” Print on India paper; margin cut down. Fine.

586—*Another impression.*

Cut down and pasted on another plate paper.

Also *three other prints.*

(4)

587—*Torquato Tasso.*

Apell, No. 6. Second state, on India paper, with the address of Goupil and Vibert. Fine impression, with full paper.

588—*Another impression.*

Cut down, pasted on a cardboard and glued to a mat. Fine impression.

CASPAR HEINRICH MERZ, 1806—1875

589—*Night.*

After the fresco painting by Peter v. Cornelius, in the Glyptothek at Munich. Apell, No. 13. Print on India paper.

The Madhouse.

After Wm. von Kaulbach. Apell, No. 16. Second state. (2)

590—*Another impression.*

With the printer’s name, “H. Felsing.”

Barbarossa.

After W. v. Kaulbach. Andresen, No. 11. Proof on India paper; full margin. (2)

HENRY MEYER, 1782—1846

591—*Thomas Dampier.*

After James Northcote, Bishop of Ely. Mezzotint. Open letter proof with full margin.

592—*Manuela Sancho, the Heroine of Saragossa.*

After Lascelles Hoppner. Mezzotint. Fine impression with big margin.

GAETANO MICALE, 19th Century

593—*The Vision of Ezekiel.*

After Raphael. Andresen, App. No. 1. Print on India paper. (Regia Calcografia.)

Also *three other prints.* (4)

JEAN BAPTISTE MICHEL, 1748—1804

594—*Alexander Giving up Campaspe to Apelles.*

After Miller. Stipple.

PIERRE ÉTIENNE MOITTE, 1722—1780

595—*Le Catéchisme.*

After P. A. Baudouin. Portalis and Beraldi, No. 1. Proof before letters. Magnificent impression on large paper. Lovely costume plate of the eighteenth century.

ANTONIO MORHGEN, End of 18th and First Part of
Nineteenth Century

596—*Mater Pietatis.*

After Sassoferato. Apell, No. 2. Plain print, small margin.

The Holy Family with the Lamb.

After Raphael. Apell, No. 4. Good old impression, with
margin. (2)

RAFFAELLE MORGHEN, 1761—1833

597—*Repose in Egypt.*

After N. Poussin. Apell, No. 3. Third state. Slightly
stained.

598—“*Parce Somnum Rumpere.*”

After Titian. Apell, No. 5. Fifth state, with full margin.

Madonna della Seggiola.

After Raphael. Apell, No. 6. Eighth state, but before Buonafe's retouch. (2)

599—*Madonna del Granduca.*

After Raphael. Apell, No. 14. Fifth state, full margin.

600—*The Transfiguration.*

After Raphael. Apell, No. 20. Fourth state. Fine impres-
sion, but slightly stained.

601—*The Last Supper.*

After Leonardo da Vinci. Apell, No. 21. Third state. Fine
impression, but badly mounted and a hole in the background
repaired.

602—*Another impression.*

Fourth state. Very good impression, with full margin.

603—*Another impression.*

Fourth state. Very good impression, with full margin.

604—*Another impression.*

Intermediate state, between the fourth and the fifth. Margin trimmed and mounted.

605—*St. John Preaching.*

After Guido Reni. Apell, No. 24. Print on India paper, full margin. (Regia Calcografia.)

606—*Diana and Nymphs.*

After Domenichino. Apell, No. 33. Third state. Before the crack in the plate. Splendid impression.

607—*Apollo and the Muses on Mt. Parnassus.*

After Raphael Mengs. Apell, No. 34. Second state; before the covering. Very fine impression. Margin trimmed and remounted.

608—*The Dance of the Seasons.*

After N. Poussin. Apell, No. 45. Fourth state. Margin trimmed and mounted. Good impression.

609—*The Three Cardinal Virtues.*

After Raphael's fresco in the Vatican. Apell, No. 48, with the retouch. Print on India paper. (Regia Calcografia.)

610—Three of the “*Four Faculties*” after Raphael:

Theologia, Poesis and Philosophia.

Apell, Nos. 49, 50 and 51. Second states. Very good impressions; the “*Philosophia*” slightly injured.

611—*La Poësia.*

After Carlo Dolce. Apell, No. 53. Fifth state. With the stamp “*L. R.*” Full margin.

612—*Monumental Tomb of Pope Clement XIII.*

After A. Canova. Apell, No. 60. Plain print, mounted.

Monument to Vittorio Alfieri.

(Engraved by Pietro Fontana.) After Canova. Proof before all letters. Full margin. (2)

613—*The Holstein-Beck Family.*

After Angelica Kauffmann. Apell, No. 112. Fourth state. Full margin.

614—*Jeanne d'Arragon.*

After Raphael. Apell, No. 113. First state. Proof before all letters. Very fine and rare. Only one-half-inch margin all around the plate.

615—*Lorenzo de' Medici.*

After G. Vasari. Apell, No. 123. On India paper. No margin.

616—*Francesco di Moncada.*

After A. Van Dyck. Apell, No. 124. Third state. Before the retouch. Fine impression.

617—*The same.*

Fourth state; with the retouch. Very good impression, with full margin, but slightly foxed.

618—*Deodato Turchi (Bishop of Parma).*

After Fr. Vieira. Apell, No. 141. Third state. Big margin.

619—*Leonardo da Vinci.*

After his own painting. Apell, No. 142. Margin cut off entirely.

GEORGE MORLAND, 1763—1804

620—*Children Nutting.*

Mezzotint printed in colors.

And *another print* in colors. (2)

621—*Shepherds Reposing.*

Engraved by W. Bond. Stipple. Open letter proof, with full margin. Fine impression.

FRIEDRICH THEODOR MÜLLER, 1797—

622—*Philip Melanchthon.*

After L. Cranach. Apell, No. 10. First state.

Angel Playing a Lute.

After Raphael.

And *two other engravings.* (4)

HARMAN MÜLLER

623—*The Last Judgment.*

Circular engraving on square plate, in the manner of Jan Muller.

HENRY CHARLES MÜLLER, 1784—1846

624—*St. John with Lamb.*

After Luini. Pure line. Apell, No. 4. Artist's proof on India paper.

Two other proofs. (3)

JAN MULLER, 1570—After 1625

625—*The last plate of "The Creation."* B. 41.

Circular.

Also *another very curious print* of his school. (2)

JOHANN FRIEDRICH WILHELM MÜLLER,
1782—1816

626—*Adam and Eve.*

After Raphael. Pure line. Apell, No. 1. Sixth state, with Frauenholz's address.

627—*Madonna di San Sisto.*

After Raphael. Apell, No. 3. Seventh state; with the re-touch following that of Desnoyers'. Two tears in the lower margin and mounted.

628—*Another impression* of the same state, quality and condition.

629—*St. John the Evangelist.*

After Domenichino. Apell, No. 4. Sixth state. With “Gewidmet von dem *Verfasser*” instead of “von seinem Sohne.”

630—*Another impression.*

Seventh state. The date “1812” erased.

631—*Another impression.*

Seventh state. The date “1812” erased.

632—*Chr. Wilh. Hufeland (Physician to the King of Prussia).*

After F. Tischbein. Apell, No. 13. Third state. Good margin.

633—*Johann Martin Notter.*

After F. Hetsch. Apell, No. 16. Third state. Slightly foxed.

634—*C. Theodor Freiherr von Dalberg, Elector of Mayence and Grand Duke of Frankfort.*

After F. Tischbein. Proof before all letters. The tablet for the name is still white.

SECOND AFTERNOON'S SALE

TUESDAY, APRIL 18TH, 1905

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 2:30 o'CLOCK

JOHANN GOTTHARD VON MÜLLER, 1747—1830

635—*Louise Élisabeth Vigée Le Brun.*

After her own painting. Portalis and Beraldi, No. 4.

“One of the most beautiful and most pleasing engravings. Besides the classic regularity of the burin, there is a charm in this engraving that Wille has never known.”—P. and B.

636—*La Petite Javotte.*

After P. A. Wille. Apell, No. 8. Big margin.

Another impression. Modern.

La Mère Brigide.

After P. A. Wille. Apell, No. 19. Big margin. (3)

637—*Ferd. Christian Loder, Famous Anatomist.*

After F. Tischbein. Apell, No. 30. Second state. The inscription is in thin cursive letters. Good margin.

STEFANO MULINARI, 1741—

638—Twenty-four *Facsimiles of Drawings by the Old Masters*, and title. (One lot)

PIETER NOLPE, 1611—After 1670

639—*Autumn.*

After P. Potter. Andresen, No. 14. Third state, with the title, number and De Wit's address.

Also *two other prints.* (3)

ADRIAAN VAN OSTADE, 1610—1685

640—*The almost complete work of the artist*, lacking only one plate—B. 35—with title and portrait of Ostade in mezzotint, by Gole. Instead of the missing plate it contains No. 1 of the plates attributed to Ostade. (One lot)

641—*The Smoker*. B. 10.

642—*The Smoker*. B. 10.

The Singers. B. 19. (2)

643—*Mother and Children*. B. 14.

The Doll. B. 16.

The Barn. B. 23. (3)

644—*The Barn*. B. 23.

The Spinner. B. 31. (2)

645—*The Pork Butcher*. B. 41.

The Hunchback Fiddler. B. 44.

And two other prints. (4)

646—*The Family*. B. 46. *And copy*. (2)

647—*The Dance in the Tavern*. B. 49. *And reversed copy*.

The Breakfast. B. 50. (3)

648—*Ten copies* after the following plates: B. 8, 17, 28, 33, 35, 41, 42 and 46. (One lot)

649—*Twenty etchings by Van Ostade, Charles Jacque and Subercase*, with a biography by Arsène Houssaye. (One lot)

650—*The etched work of Van Ostade.*

Engraved and printed in colors by the “Overyssels Konstgenootschap” (fifty plates with ninety variations of states and title page), Amsterdam, F. W. Greebe, 1771. Beautiful reproductions in color of the etchings of A. v. Ostade, printed as drawings, in the manner invented by Ploos van Amstel.

JEAN BAPTISTE OUDRY, 1686—1755

651—*Heads of Animals, Hunting Scenes and Dogs.* (One lot)

JEAN OUVRIER, 1725—1784

652—*L'École Flamande and l'École Hollandaise.*

Both after François Eisen. Portalis and Beraldii, Vol. III., page 246.

Also *two other engravings.* (4)

FRIEDRICH OVERBECK, 1789—1869

653—*Illustrations from the Gospels.*

Forty engravings by best German engravers from Overbeck's drawings. Complete. (One lot)

CRISPIN DE PASSE THE OLDER, ab. 1565—1637

654—*Four Plates of “The Five Senses.”* F. 1098, 1100-1102.

The Annunciation.

After Bloemaert. (5)

POLIDOR PAUQUET

655—*Pyramus and Thisbe.*

After J. L. Ducis. Proof before letters on India paper.
Pure line engraving. Fine proof, with full margin.

IGNAZIO PAVON, (?)—1858

656—*Assumption of the Virgin.*

After Titian. Apell, No. 8. First state. Proof before letters
on plain paper.

657—*The Transfiguration.*

After Raphael. Copy after Raphael Morghen. Apell, No.
10. Print on India paper. (Regia Calcografia.)

St. John, Evangelist.

After Domenichino. Apell, No. 12. Second state. Good, old
impression. (2)

658—*Madonna di San Sisto.*

After Raphael. Copy after Fr. Müller.

659—*Another impression.*

Print on India paper.

St. Cecilia.

After Raphael. Proof with the artists' names only, on India
paper. (2)

GEORG PENCZ (ONE OF THE “LITTLE
MASTERS”), 1500—1550

660—*Young Tobit Catching the Fish.* B. 17.

*Horatius Cocles Defending the Bridge at Rome Alone
against the Army of Porsenna.* B. 80. (2)

661—*The Romans under Scipio Scaling the Walls of Carthage.*

Dated 1539. B. 86. Second state (of four). The print bears Ant. Salamanca's name as publisher.

GABRIEL PERELLE, (?)—1675

662—*Twenty Landscapes.*

(One lot)

ANTONIO PERFETTI, 1792—1872

663—*A Sibyl.*

After Domenico Zampieri. Apell, No. 8. Second state. Fine impression and full margin.

The same.

Unfinished trial proof bearing Perfetti's autograph. (2)

664—*The Cumean Sibyl.*

After Domenichino. Apell, No. 9. Third state. Good, old impression.

The Samian Sibyl.

After F. Barbieri. Apell, No. 10. Third state.

The Persian Sibyl.

After Guido Reni. Apell, No. 12. Third state. Full margin.

(3)

665—*Cosimo de' Medici.*

After Pontormo. Apell, No. 19. Third state. Margin almost completely cut off.

A. PICCINNI

666—*L'Avaro.* From his own design.

And *two other pieces.*

(One lot)

JOHANN PETER PICHLER, 1765—1806

667—*St. John with a Lamb.*

After G. Reni. Andresen, No. 8. Proof before all letters.
Water stained. Mezzotint.

SIMON PETIT

668—“*On Nous Voit.*”

After Boilly.

And *three other prints.*

(4)

BERNARD PICART, 1673—1733

669—*Charles II.—Maurice of Nassau.*

Both with full margins.

John De Wit—Cornelis De Wit.

Both with full margins.

(4)

670—*Three Illustrations for a Mythology and seven other prints.*
(One lot)

PILOTY and LOEHLE, 1843—1849

671—*Koeniglich Bayrische Pinakothek zu München und Gemaelde Gallerie zu Schleissheim.*

One hundred and sixty-four lithographs after famous paintings, one frontispiece and a title. The most important work lithography ever produced, in very good impressions.

(One lot)

FRANCESCO PIRANESI, 1756—1707

672—*Venus Callipigos.*

Engraved almost without any lines crossing each other; all the lines running almost parallel.

Four other engravings after sculptures.

(5)

673—*Two Facsimiles of Drawings by the Old Masters and six others.* (One lot)

GIOVANNI MARCO PITTERI, 1703—1786

674—*Portrait of the Engraver.*

After G. B. Piazzetta. Large paper.

675—*Christ and the Twelve Apostles.*

After J. B. Piazzetta. Andresen, No. 1. On large paper.

(One lot)

676—*The same.*

Small size. Two missing.

And *fifteen other heads* after Piazzetta. (One lot)

677—*Christ on the Cross.*

After J. B. Piazzetta. Andresen, No. 2.

And *the same*, smaller. (2)

678—*The Seven Sacraments.*

After P. Longhi. Andresen, No. 4. Second states, before the numeros. (7)

679—“*Omnium Creaturarum Increatus Sator.*”

After G. B. Piazzetta. Large paper.

St. John, Evangelist.

After the same. Large paper.

St. Anthony.

After the same. Large paper. (3)

680—*Marquis Scipio Maffei.*

After F. Lorenzi. Andresen, No. 8. Large paper, pasted down.

681—*Carlo Goldoni.*

After Piazzetta. Andresen, No. 9. Large paper.

682—*Giovanni Battista Piazzetta.*

After G. B. Pitteri. Andresen, No. 10. Large paper.

683—*G. B. Piazzetta, His Wife and His Children.*

All after his own paintings. Large paper. (3)

684—*Piazzetta's Children.*

After himself. Large paper.

685—*Giuseppe Nogari.*

After G. B. Piazzetta. Andresen, No. 11. Large paper.

686—*Giov. Batt. Albrizzi.*

After G. B. Piazzetta. Large paper.

ROBERT POLLARD, 1750—1810

687—*Body of a Young Man taken out of the Water apparently Dead, in the Sight of His Distressed Parents.*

After Rob. Smirke. Line engraving. Andresen, No. 1. Good old impression.

Boys Playing at Pegtop.

After R. W. Payne. Andresen, No. 2. Second state. Open letter proof. Mixed manner. Fine impression, with big margin, but slightly stained. (2)

PAUL PONTIUS (DU PONT), 1603—1658

688—*Palamedes (Palamedesz Stevens), Battle-painter at Delft.*
Dutuit, No. 64.

CARLO ANTONIO PORPORATI, 1741—1816

689—*Leda's Bath.*

After Correggio. Apell, No. 6. Fifth state.

690—*Le Coucher.*

After J. Vanloo. Apell, No. 12. Third state. Fine old impression on large paper.

691—*Another impression* of the same state, but late. Washed, rubbed and a tear in upper margin repaired.

ALESSANDRO PORRETTI, 19th Century

692—*Danaë.*

After Correggio. Andresen, App. No. 5. Print on India paper. (Regia Calcografia.)

693—*Beatrice Cenci.*

After G. Reni. Apell, No. 6. Print on India paper. (Regia Calcografia.)

PORTRAITS

694—*Edmond About.*

Engraved by Ch. Geoffroy.

Ludwig van Beethoven.

Engraved by R. Dudensing.

Prince Otto von Bismarck.

Facsimile after Allers.

Lord Brougham.

Engraved by J. D. Pound.

And *an unknown.*

(5)

695—*Albert, Prince of Wales.*

After F. Winterhalter. Lithograph by Léon Noël.

696—*Richard Baldwyn, Treasurer of St. Bartholomew Hospital.*
Engraved by N. Branwhite after M. Brown. Proof with full margin.

Reverend John Brown.
Proof before all letters. (2)

697—*Lady Blessington.*
Engraved by E. Wagstaff after G. Richmond.
And *another portrait of a lady.*
Proofs on India paper, with full margin. (2)

698—*John Calvin.*
Old Dutch engraving.
General George Augustus Elliott.
From a drawing by his aide-de-camp, Frederick Koehler.
And *another portrait.* (3)

699—*Sir Astley Cooper, Surgeon to the King and Guy's Hospital.*
Engraved by J. S. Agar after A. Wivell. Stipple. India print, with full margin.

700—*Sir Humphry Davy (Inventor of the Safety Lamp for Coal Miners).*
Engraved by William Walker after J. Jackson. Andresen, No. 5. Almost finished trial proof. Small margin. Water-stained.

701—*The same.*
Engraved by Robert Newton after a painting by Thomas Lawrence.

702—*Elizabeth, Consort of Alexander I, Emperor of All the Russias.*
False proof, with full margin. Mezzotint.

ENGRAVERS' PORTRAITS

703—*Basan (P. Fr.)*, engraver and art critic.

Engraved by Marais after Ch. N. Cochin.

Denon (Vivant), engraver and director of the Public Galeries, Paris.

Fragonard (Jean Honoré), etcher and painter. (3)

704—*Fragonard (Jean Honoré)*, etcher and painter.

Faithorne (Wm.).

Engraved by A. Bannerman.

And *two other portraits*.

Rembrandt (Paul Harmensz van Rhyn), famous etcher and painter. (3)

705—*Sharp (Wm.)*, the engraver, and *Christopher Sharp*.

Three in one mat.

Smith (John) and *Thompson (R.)*, both mezzotint engravers, and *another portrait*.

Worlidge (Thos.), the engraver.

Engraved by T. Chambers.

And *print* by Worlidge. (8)

706—*Wm. Woollett*, the engraver.

Engraved by I. K. Sherwin after his own drawing.

PORTRAITS

707—*Michael Faraday*.

Galileo Galilei.

Engraved by G. Cipriani. (2)

708—*Fénelon.*

Fénelon and Molière.

La Fontaine.

(3)

709—*Francis I, Emperor of Austria.*

Engraved by I. Godby. Stipple.

And another portrait.

Engraved by J. E. Marcus. Proof.

(2)

710—*Frederica Louise Wilhelmina, Princess of Prussia*, sister of
Frederick the Great.

Mezzotint.

711—*Frederick Augustus (the Strong)*, Elector of Saxony and
King of Poland.

Engraved by Bernigeroth after A. Pesne.

712—*Frederick the Great after the Battle of Colin.*

Engraved by A. H. Payne after J. Schrader.

713—*Frederick William (Emperor Frederick III)*, when Crown
Prince of Prussia.

Lithograph.

714—*Johann Wolfgang von Goethe.*

Drawn and engraved by C. A. Schwerdgeburth. Apell, No.
20. Proof before letters on full margin. Companion to No.
749 of this catalogue.

715—*George Granville, First Duke of Sutherland.*

Engraved by James Fittler after Thos. Phillips. Proof be-
fore letters, with large margins.

716—*Herder.*

Engraved by C. Pfeiffer after F. Tischbein. Stipple. Lettered proof.

Jean Paul (Richter).

Engraved by E. Eichens.

Schiller and Herder.

In one mat. (4)

717—*General Lazare Hoche.*

Engraved by C. Josi.

718—*Johann Caspar Lavater.*

Engraved by A. L. Wirsing after J. H. Lips. Andresen, No. 1.

Rabener (G. W.), philosopher and satirist.

Engraved by C. G. Scherff after A. Graff.

And the *portraits of two boys.* (3)

719—*Louise Élisabeth Vigée Le Brun.*

Engraved by Joh. Gotth. von Müller after a painting by herself. Portalis and Beraldì, No. 4.

720—*Emperor Leopold.*

Engraved by L. Jacoby after Chr. Lauch. Print on India paper.

721—*Louis Philippe d'Orléans.*

Engraved by E. F. Lignon after F. Gérard. Apell, No. 22. Plain print, with full margin. Tear in lower margin repaired.

722—*Louis XVI, King of France and Navarre.*

Engraved by Coutellier after his own drawing.

723—*Lady Louisa Manners*, in a peasant's dress.

Facsimile in colors.

Also *another lady's portrait*—colored.

(2)

724—*Marie Antoinette, Queen of France*.

Engraved by Mariano Bovi after Du Creu. Stipple. Fine impression on margin.

725—*Melle. Mars in "Betty."*

Engraved by Lecomte.

726—MEDICAL MEN.

Frerichs (F. Th.), Director of the Medicinal Clinic of the University at Breslau.

Lithograph.

Fuchs (C. H.), Professor of Medicine.

Lithograph.

Jenner (Dr.).

Engraved by I. Brown from the statue by W. C. Marshall.

Langenbeck (C. J. M.).

Lithograph.

Monroe (Alexander), Professor of Anatomy.

Engraved by J. Basire.

Smyth (Wm.), Surgeon.

Engraved by Grainger.

Wollaston (W. H.), M.D.

Engraved by Thomson.

(7)

727—*Emperor Napoleon I.*

Engraved by P. Audouin after Vauthier. Margin trimmed and mounted.

“*The Order of the Légion d'Honneur.*”

Lithographed by E. Leroux after B. Masson.

728—*Sir Richard Owen*, anatomist.

Engraved by Walker after Pickersgill. Proof before all letters. Full Margin. Mezzotint.

PINTERS' PORTRAITS

729—*Wm. Austin*, drawing master of Brighton.

Engraved by Jas. Godby after E. Scott. Stipple. Open letter proof on India paper.

730—*The Barbizon School*.

Etching by Ferris.

N. Diaz, Gustave Doré, Hans Makart, Anton Mauve.

Harpignies.

Etching by Gaucherel.

Fortuny.

Etching by Ferris. (One lot)

731—*Cellini (Benvenuto)*.

Engraved by F. Wagner.

Dow (Gerhard).

Engraved by E. Scriven.

L'Art Français au XVIIIe Siècle.

Engraved by Ch. Geoffroy.

Lantara.

Engraved by Bracquemond.

De la Tour.

Prud'hon.

Rembrandt.

Engraved by Hertel.

Watteau.

Engraved by L. Crépy, son. (One lot)

732—*Dow (Gérard)*.

Engraved by J. Mitan after G. Dow. Full margin.

733—*Frith (Wm. Powell)*.

Engraved by D. J. Pound.

Girodet.

Engraved by Tanly.

Makart (Hans).

Etched by Hecht.

Papety (Dominique).

Engraved by Normand.

(One lot)

734—*Poussin (Nicolas)*.

Proof.

735—*P. P. Rubens—Isabelle Brandt (his first wife)*.

Engraved by L. A. Claessens after paintings by P. P. Rubens. (2)

736—*Rubens and His First Wife*.

Engraved by Charles Hess after Rubens' painting. Stipple. Fine impression.

737—*Helen Forman (Rubens' second wife)*.

Engraved by Wm. Elliot after Rubens. Andresen, No. 11. Margin cut off to the plate-mark.

Also a small mezzotint of the same person. (2)

738—*Helen Forman (Rubens' second wife)*.

Engraved by Thos. Chambars after A. van Dyck. Andresen, No. 6.

739—*The same person*.

Engraved by L. Sailliar after A. van Dyck. Andresen, No. 4. First state. Fine proof, with full margin.

740—*P. P. Rubens.*

Lithograph by Mauzaisse.

Mdlle. Ludens (Rubens' mistress).

Engraved by Mécou after Vauthier. Several tears repaired. (2)

741—*Sebastien del Piombo.*

After Rosso. Engraved by A. Salmon.

Raphael (as violinist).

Andrea del Sarto.

Etched by Bergeret.

Titiano Vecelli.

Engraved by J. M. Fontaine. (One lot)

742—*Stothard (Thos.), the painter.*

Engraved by W. H. Worthington after G. H. Harlow.
Proof.

743—*West (Benjamin).*

Engraved by Rob. Newton. Open letter proof on India paper.

The same.

Engraved by H. Meyer after T. Lawrence.

Mr. West and Family.

Engraved by Bover.

The same.

Engraved by Pariset. Proof with full margin.

Wilkie.

Engraved by Meyer. (5)

PORTRAITS

744—*General Pichegru (The Arrest of).*

Mezzotint.

745—*Pope Pius IX.*

Proof.

Major-General Pointz.

Proof.

Sir Walter Raleigh.

Engraved by Wm. Sharp.

Princess of Wales.

Engraved by W. Roffe from a bust by Mrs. Thornycroft.
(One lot)

746—*Romanoff.*

A collection of twenty-four portraits of the Imperial (Russian) Family after paintings by H. Benner. Engraved by Joseph Mécou, F. John, Coupé, C. Johannot. Fine set in original portfolio, with subscribers' list and titles.

(One lot)

747—*Friedrich von Schiller.*

Engraved by J. G. v. Müller after A. Graff. Apell, No. 36. Fourth state, before Winter's address was erased.

748—*The same.*

Engraved by Robt. Reyher. Apell, No. 15. First state, before all letters, on India paper, with the stamp of Schroe der. Full margin.

749—*The same.*

Engraved by Schwerdgeburt after W. Schmidt. Apell, No. 24. Companion to No. 714 of this catalogue.

750—*William Shakespeare.*

Engraved by C. Picart after M. Droeshaut.

The same.

Engraved by Le Goux after the Chandos painting.

The same.

Engraved by Edw. Smith.

The same.

Engraved from his monument at Stratford.

All on large paper and in good condition.

(4)

751—*Alfred Tennyson.*

Painted and etched by Hubert Herkomer. Plain print.

Three pieces torn out from upper margin.

752—*Victoria, Queen of Great Britain.*

Etched by C. E. Wagstaff after Thos. Sully. Unfinished trial proof.

753—*Georg Christoph Volcamer*, Member of the Council of Seven at Nürnberg.

Engraved by J. W. Windter after S. Graf.

Franciscus Vranx.

Etching by Van Dyck.

Copy.

(2)

754—*J. J. Winckelmann*, archaeologist and art critic.

Engraved by L. Sichling after Maron. Apell, No. 28. Plain print.

755—*Benedict Winckler*, Merchant of Nürnberg.

Engraved by L. Heckenauer after J. Beyschlag.

756—*William Wingfield.*

Engraved by F. C. Lewis after G. Lewis.

757—51 *Miscellaneous Portraits, mostly English. Lord Thurlow, Duke of Grafton, etc.* (One lot)

758—15 *Miscellaneous German Portraits.* (One lot)

759—8 *Miscellaneous Portraits, mostly Italian.* (One lot)

760—13 *Miscellaneous Portraits, mostly French.* (One lot)

761—8 *Miscellaneous Portraits, mostly Theatrical.* (One lot)

JOHANN MARTIN PREISLER, 1715—1794

762—*Johann Martin Preisler*, the engraver.
Engraved by J. G. Wille. Apell, No. 77. Second state.

763—*Johann Andreas Cramer*, poet.
Andresen, No. 18.

VALENTINE DANIEL PREISLER, 1717—1765

764—*A Poet.*
After Jerome Troppa. Mezzotint.

765—*Another Poet.*
After Jerome Troppa. Mezzotint.

766—*Oriental in Fur-lined Coat.*
After Rembrandt. Mezzotint. Mounted and slightly rubbed.

ANTON JOSEPH VON PRENNER, 1689—1711

767—*Magdalen.*
After Forini. Mezzotint and etching.

Portrait of Rembrandt, when Young.
Etched by J. M. Falbe after Rembrandt. (2)

JOHANN GOTTLIEB PRESTEL, 1739—1808

768—*The Judgment of Solomon.*

After Van der Werff. Andresen, No. 20. Aquatint in brown.

Shepherd and Flock.

After Ruthart.

The Halt.

After Wouwerman. Both aquatints in brown. (3)

769—*The Camp and Soldiers Pillaging.*

Both after Wouwerman. Aquatints in brown, with very small margin. (2)

JOHANN AMADEUS PRESTEL, 1739—1808

770—*The Twelve Apostles.*

After pen and ink drawings by Israel von Meckenem. (One lot)

ZACCHÉE PRÉVOST, 1797—

771—*Death of St. Francis.*

After Correggio. Andresen, No. 4. Proof before letters. The paper turned yellow and a water stain in the margin, which has not been cut.

Also *five other engravings.* (6)

T. A. PRIOR, 19th Century

772—*The Town and Castle of Heidelberg.*

After J. M. W. Turner. Plain print; full margin.

773—*Another impression of the same.*

Margin cut

JAN PUNT, 1711—1779

774—*The Frescoes* (14) by P. P. Rubens in the *Temple of the Jesuit Society of Antwerp*. (One lot)

HUBERTUS QUELLINUS (son of the older Erasmus of Rotterdam), 1605—1688

775—*King Solomon's Judgment.*

After A. Quellinus. Andresen, No. 2.

Also *five other engravings.* (6)

FRANÇOIS MARIE ISIDORE QUEVERDO,
1740—1797

776—*Je blesse mais je guéris.*

And *companion.* Basan exc.

Two beautiful little plates of the Louis XVI style. Both inlaid, and on one a corner replaced. (2)

FRANÇOIS RAGOT, 1641—

777—*Adoration of the Magi.*

After Rubens. Old impression, with full margin.

St. Francis Xavier Raising the Dead.

After Rubens. Engraved by Ignatius Marinus. Andresen, No. 6. (2)

MARC ANTONIO RAIMONDI, 1475—1534

778—*The Virgin near a Palm Tree.*

After Raphael. B. 62.

“This is one of the most perfect engravings Marc Antonio has engraved after Raphael; perfect in regard to drawing and perfect as an engraving.”—*A. v. Bartsch.*

A fine old impression, the ink penetrating the paper, but repaired and slightly soiled.

Also *two other prints* by engravers of Raimondi’s school.

(3)

779—*Temperance.* B. 390.

Hope. B. 391.

Prudence. B. 392.

And *four other prints.*

(7)

FRANCESCO RAINALDI, 1770—1805

780—*Herodias Receiving the Head of St. John.*

After Guercino. Apell, No. 2. Third state. Old impression with margin.

Catilina’s Conspiracy.

After Salvator Rosa. Apell, No. 8. First state. Proof with full margin. From the collection of Count Batthyany. (2)

PAUL RAJON

“M. Rajon is one of the most productive of modern etchers from pictures, and at the same time one of the surest.”—*P. G. Hamerton.*

781—*Fumeur Flamand.*

After Meissonier.

L’Étudiant Pauvre.

After Steinheil.

And *two others.* Four pieces.

(One lot)

782—*Portrait of Joseph Joachim.*

After the painting by G. F. Watts. Proof on Whatman paper. Etched facsimile of Joachim's signature.

SIMON FRANÇOIS RAVENET, 1707—1774

783—*La Gazette de Londres.*

After J. Pillement.

Also *three other engravings.*

(4)

784—*The Origin of Drawing.*

After T. Mortimer.

And *three other prints.*

(4)

PAUL REMBRANDT HARMENSZOON VAN RIJN,
1606—1669

785—*Portrait of Himself and Wife.* B. 19.

Portrait of Himself Drawing. B. 22.

And *another portrait of the artist.* B. 26.

(3)

786—*Adam and Eve.* B. 28.

Joseph and Potiphar's Wife. B. 39.

Nativity. B. 45.

Adoration of the Shepherds. B. 46.

(4)

787—*The Circumcision.* B. 47.

The Presentation in the Temple. B. 49.

The Repose in Egypt (night effect). B. 57.

Christ among the Doctors. B. 64.

(4)

788—*The Tribute Money.* B. 68.

Christ Driving the Money Changers from the Temple.
B. 69.

Christ and the Woman of Samaria. B. 70. (3)

789—*Resurrection of Lazarus* (the large plate). B. 73.

And a small copy of the same.

Christ Healing the Sick. (The hundred gilder print.)

The lower left hand section, after Capt. Baillie had cut
the plate in four pieces. (3)

790—*Christ and the Disciples at Emmaus.* B. 87.

Peter and John Healing the Sick. B. 94.

Baptism of the Eunuch. B. 98.

St. Jerome (2). B. 105.

791—*The Little Goldsmith.* B. 123.

The Schoolmaster. B. 128.

And reversed copy.

The Artist Drawing from a Bust. B. 130.

Peasant Family. B. 131. (5)

792—*Beggars at the Door of a House.* B. 176.

793—*The Artist Drawing from the Nude Model.* B. 192.

And copy.

The Bathers. B. 195.

The Sleeping Negro Woman. B. 205.

And reversed copy. (5)

794—*Landscape with the Three Trees.* B. 212.

Capt. Baillie's reversed copy. Second state, with the streak of lightning.

795—*Landscape with a Cow Drinking.* B. 237.

Portrait of Lieven van Coppenol.

The large plate after it had been cut down. B. 283.

Philon, the Jew. B. 321.

(3)

796—*Renier Ansloo.* B. 271.

Fourth state, on loose India paper. Forty-four millimetres cut off from the top of the print and 5 millimetres on the right side.

797—*Twenty-two copies* after B. 34, 38, 43, 71, 72, 84, 101, 120, 148, 187, 191, 215, 276, 292 and 351. (One lot)

798—12 *Etchings* in Rembrandt's manner or after paintings and drawings by Rembrandt. (One lot)

GUIDO RENI, 1575—1642

799—*The Holy Family.*

First plate. B. 9.

And *eight other prints of the same school.* (One lot)

ALFRED RETHEL, 1812—1859

800—*Death as a Friend.*

Woodcut by J. Jungtow.

Death as an Enemy.

Woodcut by Steinbrecher. Both from the original issue.

Noch ein Todtentanz.

Six woodcuts. (One lot)

JOSHUA REYNOLDS, 1723—1792

801—*The Infant Academy.*

Engraved by Francis Haward (1759-1797). Andresen, No. 1. Stipple in black. At the four corners slightly injured and foxed.

802—*La Petite Rusée.*

Engraved by J. F. Bause. Apell, No. 27. Third state. Fine impression.

803—*Penelope Boothby.*

Engraved by T. Kirk. Stippled letter proof, with full margin.

804—*L'Homme entre le Vice et la Vertu.*

(*Garrick between the Comic and the Tragic Muse.*) Johann Jacob Haid excudit. Mezzotint.

805—*George III, when Prince of Wales, Leaning on His Horse.*

Engraved by Francis Haward. Unfinished trial proof; the etching only.

806—*Lord Heathfield.*

Engraved by George T. Doo.

807—*John Hunter.*

Engraved by Wm. Sharp. Apell, No. 38.

808—*The Earl of Mansfield.*

Engraved by Francesco Bartolozzi. Tuer, No. 1782. On India paper.

809—*Robinet.*

Engraved by Lumb Stocks.

810—*Portrait of Mrs. Schindlerin.*

Engraved by William Humphreys. Apell, No. 5. Proof before letters on India paper.

S. WILLIAM REYNOLDS, 1773—1835

811—*Death of Dido.*

After Joshua Reynolds.

Dartmouth.

After J. M. W. Turner.

Canal Scene by Moonlight.

After Van der Neer. All mezzotints.

(3)

812—*English Lady.*

After J. Jackson. Mezzotint.

813—*Hearing. Feeling.*

Companion pieces after Dubufe. Mezzotints.

(2)

814—*Morning.*

After Dubufe. Proof before letters; mezzotint.

815—*La Bohémienne.*

After Taylor.

Ariost Captured by Bandits.

Proof before all letters, with margin.

The Battle against the Mamelukes.

After Géricault. Proof with margin. All three mezzotints.

(3)

816—*A Scene of the Inquisition.*

After C. de Forbin. Open letter proof; mezzotint.

817—*Another impression of the same.*

818—*The Wounded Brigand.*

After C. L. Eastlake. Proof before letters; mezzotint. Fine impression with full margin.

819—*The Convalescent.*

After Bonnington. Proof. Mezzotint.

The Fair Penitent.

After the same.

And two other mezzotints.

(4)

820—*Lady Gertrude Fitzpatrick.*

After Joshua Reynolds. Mezzotint.

821—*John Hunter.*

After Joshua Reynolds. Mezzotint.

822—*Hagia Yousuph Effendi, Ambassador from the Sublime
Porte to the Court of Great Britain.*

After Charles F. de Breda. Open letter proof. Mezzotint.

HEINRICH WILHELM RITTER, 19th Century

823—*Madonna della Sedia.*

After Raphael. Plain print.

And five others.

(6)

CHRISTIAN BERNARD RODE, 1725—1797

824—*Cupid Stung by a Bee.*

Painter etching. Nine other prints.

(10)

BARTHÉLEMY JOSEPH FULCRAN ROGER,
1770—1840

825—*L'Isle d'Amour.*

After G. Gérard.

ANTOINE LOUIS ROMANET, 1748—1807

826—*Le Sommeil.*

After Titian. Fine impression on large paper.

827—*Nymph au Bain.*

After Carle Vanloo.

JOHANN HEINRICH ROOS, 1631—1685

828—*Goats and Kids.* B. 22.

And *four other prints.* (One lot)

SALVATOR ROSA

829—*The Almost Complete Work of the Artist*, lacking only two plates.

B. 15 and 22. An interesting collection. (One lot)

830—*Duplicates* of the Nos. B. 4, 7, 11, 19.

And *a few other plates after this master's work.* (One lot)

FRANCESCO ROSASPINA, 1762—1842

831—*Fasti di Napoleone.*

After Andrea Appiani, with a written index. Engraved in connection with G. Rosaspina, Bisi, Benaglia and G. Longhi. Fine impressions with full margin. (One lot)

MARTIN ROTA, 1536—1586

832—*Michel Angelo's "Last Judgment,"* in the Sistine Chapel. Rome. B. 28.

833—*Another impression and Leonard Gaultier's copy.* (2)

J. CHRISTIAN RUGENDAS, 1708—1781

834—*The Camp.*

After G. P. Rugendas. Andresen, No. 1.

Battle Scene.

After the same. Mezzotints printed from two plates, one with a brownish yellow tone, to give them the appearance of chiaroscuros. (2)

EDMOND JEAN RUHIERRE, 1790—

835—*A Nymph.*

After Girodet-Trioson. Apell, No. 1. First state, on India paper. Fine proof, with Ruhierre's stamp and dedication to a Mons. Varcollier.

THOS. RYDER, 1746—1810

836—*Emperor Charles V Resigning the Crown of Spain and Flanders to Philip II.*

After R. Westall. In folio. Stipple. Open letter proof.

H. SACHS, 19th Century

837—*Paternal Advice. (The Satin Gown.)*

After G. Terburg. Apell, No. 5. Proof before all letters on India paper; full margin.

AEGIDIUS SADELER, 1570—1629

838—*The Portraits of Barth. Spranger and His Wife.*

After B. Spranger. Emblematic print. Andresen, No. 38. Fine impression.

839—*The same.*

Injured and pasted down.

The Circumcision.

After J. Speccard.

The Entombment.

After F. Baroccio. Andresen, No. 11. Fine impression with
big margin. (3)

JAN SADELER, 1550—1600

and

RAPHAEL SADELER, 1555—1616

840—*The Four Seasons.*

After Jacopo da Ponte (Bassano). Two of them in fine
condition—the other two injured.

Adoration of the Shepherds.

Also after Bassano.

Resurrection of Lazarus.

After J. Rothamer.

Interior with Looms.

After I. a Winge. (One lot)

841—*Five plates (Nuptiae, Arma, Litterae, Venatio, Pietas)* and
title of “*Schema seu Speculum Principum.*”

After Jan van der Streat.

Also *two other prints.* (One lot)

842—*Esther, Ruth and three other plates.* (One lot)

LOUIS ADOLPHE SALMON, 1804—

843—*Le Concert Champêtre.*

After Giorgione. Apell, No. 3. First state; proof before all letters; on India paper.

JOACHIM DE SANDRART, 1606—1688

844—*Christoph Führer von und zu Haimendorf und Walkersdorf.*
Military prefect of Nürnberg.

After a design by Joh. Jacob de Sandrart.

JACOB VON SANDRART, 1630—1708

845—*Hermann Conring.*

Pasted down.

Christoph Sigismund Donauer.

After G. C. Eimart. Pasted down.

Andreas Georg Paumgartner.

After A. P. Auer. No margin.

Matthäus Schmoll.

After G. C. Eimart.

Sebaldus Welser.

After G. Strauch. Pasted down.

(5)

EUGEN EDUARD SCHAEFFER, 1802—1871

846—*Erlkoenig.*

After P. Neher. Apell, No. 17. Plain print; full margin.

Also *three other prints.*

(4)

PIETER SCHENCK, 1645—1715

847—*Jacob Roman, Architect.*

Andresen, No. 32.

And *another portrait.*

Both mezzotints.

(2)

LUIGI SCHIAVONETTI, 1765—1810

848—*Battle near Kintzingen*, between the Archduke Charles and General Moreau.

After H. Singleton. Stipple. In folio.

849—*Separation of Louis XVI from His Family in the Temple.*

After C. Benazech. Stipple. In folio. Open letter proof.

GEORG FRIEDRICH SCHMIDT, 1712—1775

850—*Charles Gabriel de Tubières de Caylus.*

After Fontaine. The table and what is on it were engraved by Wille. Jacoby, No. 40. Rare. Fine old impression with big margin.

851—*Charles, Archbishop of Cambray.*

After H. Rigaud. Jacoby, No. 47. Rare. Fine old impression. Paper cut off close to the plate-mark.

852—*Joh. Heinr. Burckhard, Physician.*

After Müller. Jacoby, No. 63. Small margin.

J. C. V. Möhsen, Physician.

After Schmidt's own painting. Jacoby, No. 149. Small margin.

(2)

853—*Christian August, Fürst von Anhalt-Bernburg.*

After A. Pesne. Jacoby, No. 66. Rare. Fine old impression, slightly rubbed and stained. Small margin.

854—*Another impression.*

Plate-mark cut off and mounted.

855—*Friedrich von Goerne*, Prime Minister.

After Pesne. Jacoby, No. 70. First state. The inscription in French and “à Berlin” added in faint scratched letters to the engraver’s name. Very rare. Fine impression, with small margin.

856—*Cyrillus, Count de Rasumowsky*, Russian General and President of the Academy of St. Petersburg.

After L. Tocqué. Jacoby, No. 83. First state, before the inscription was altered. Very rare. Fine impression, with small margin. Mounted.

857—*David Splitgerber*, Banker.

After J. M. Falbe. Jacoby, No. 87. Second state. Private plate. Very rare. Brilliant old impression, with big margin.

858—*Presentation of the Holy Virgin in the Temple.*

After P. Testa. Jacoby, No. 172.

Also two other prints. (3)

859—*Christ Presented to the People.*

After Rembrandt. Etching. J. 159. Fine impression.

860—*Sarah Presenting Hagar to Abraham.*

After C. W. E. Dietrich. Etching. J. 175. Very fine impression, with full margin.

CORNELIS SCHUT, 1590—1655

861—*Varie Capricci di Corneli Schut*

Nine original etchings and title. (One lot)

JAMES SCOTT, 19th Century

862—*Lieutenant Bellot of the Imperial Navy of France.*

After Stephen Pearce. Mezzotint.

J. R. Bellot, born 1826 in Paris, accompanied in 1853 Captain Inglefield on his expedition in search for Franklin, on which occasion he met his death.

WILLIAM SHARP, 1746—1824

863—*Judith Attiring.*

After I. Opie.

Mary Magdalen.

After G. Reni, with full margin.

(2)

864—*St. Cecilia.*

After Domenichino. Andresen, No. 8. Unfinished trial proof, with good margin.

Circe.

After the same. Oval. No margin. Andresen, No. 12. (2)

865—*The Angel Destroying the Assyrian Camp.*

After P. J. de Loutherbourg. Plain print.

866—*The Sortie Made by the Garrison of Gibraltar in the Morning of the 27th of November, 1781.*

After John Trumbull. Fine old impression.

CHRISTOPH VAN SICHEM, 1580—

867—*Ernest, Archduke of Austria.*

ISRAËL SILVESTRE, 1621—1691

868—*View of the Castle at Vincennes.*

And *eight landscapes* in the character of Callot's and Della Bella's work. (One lot)

WILLIAM HENRY SIMMONS, 1811

869—*The Sick Monkey.*

After E. Landseer. Artist's proof on India paper. Signed by Simmons.

HEINRICH SINTZENICH, 1752—1812

870—*Raphael Mengs.*

After himself. Open letter proof, printed in colors.

ALEXANDER VINCENZ SIXDENIERS,

1795—1846

871—*Expectation.*

After A. Pages.

The Romance.

After the same.

Coquetry.

After Dubufe. Engraved by Maile. All mezzotints. (3)

JAMES SMILLIE, 19th Century

872—*The Voyage of Life.*

After Thos. Cole. Four plates. Complete. Slightly yellow. Proof set. (4)

JOHN SMITH, 1652—1742

[NOTE.—Numbers 873 to 911 are mezzotint engravings.]

873—*Henrietta Crofts, Duchess of Bolton.*

After Kneller. Smith, No. 19. Second state. Date of this engraving given as 1703.

Youngest daughter of the Duke of Monmouth and Eleanor, daughter of Sir Robert Needham; married, 1697, Charles Paulet, who became second Duke of Bolton in 1699; she was his third wife, and died in 1730.

874—*William-Anne (Lord Bury).*

After Kneller. S., No. 32. Second state.

Born 1702; succeeded his father as second Earl of Albemarle, 1718; held various high military appointments; fought at Dettingen, Fontenoy and Culloden; K. G., 1750; ambassador to Paris, where he died, 1754.

875—*Mrs. Carter.*

After Kneller. S., No. 33. Third state.

876—*Charles I.*

After Van Dyck. S., No. 43. Second state.

James I.

After Van Dyck. S., No. 140. Third state. (2)

877—*Charles I.*

After Van Dyck. S., No. 44. Second state.

878—*Sarah Chicheley.*

After Kneller. S., No. 50. Second state. Date of this engraving given as 1701.

879—*Catherine, Lady Copley.*

S., No. 55. Third state. Date of this engraving given as 1697.

Daughter of John Purcell, of Nantriba, Montgomeryshire. Married Sir Godfrey Copley, second baronet. She was of remarkable beauty, and left an only daughter, Catherine, whose descendants took the name of Copley, and the baronetcy was revived in 1778.

880—*Eleanor Copley.*

After Kneller. S., No. 57. Second state. Date of this engraving given as 1694.

881—*John, Earl of Exeter.*

After Kneller. S., No. 87. Third state. The date 1696 has been assigned to this engraving.

Succeeded his father as fifth earl. He had a learned education and excellent genius; was patron of Prior, and travelled much abroad. He declined to take the oaths at the Revolution, 1688, and died at Issy, near Paris, 1700.

882—*Prince George of Denmark.*

After Kneller. S., No. 97. Third state. Dated 1704.

883—*Prince George of Denmark.*

After Kneller. S., No. 98. Second state.

Queen Anne.

After Kneller. S., No. 9. Second state. (2)

884—*William, Duke of Gloucester.*

After Kneller. S., No. 111. Second state. The date 1691 has been assigned to this engraving.

This young prince was the eldest son of Princess Anne, afterwards Queen, and Prince George of Denmark, and thus heir to the crown of England. Born 1689 and died of malignant fever 1700. Bishop Burnet was his tutor.

885—*William, Duke of Gloucester.*

After Kneller. S., No. 113. Fifth state. Dated 1699.

886—*William, Duke of Gloucester.*

After Kneller. S., No. 114. Second state.

Katharine, Queen Dowager.

J. Smith excudit.

(2)

887—*Mrs. Conway Hackett.*

After Riley. S., No. 121. Third state. The date 1690 has been assigned to this engraving.

888—*Hon. Constantia Hare.*

After Verelst. S., No. 125. Fourth state. The date 1694 has been assigned to this engraving.

889—*Mrs. Rachel How.*

After Kneller. S., No. 134. Third state. The date 1702 has been assigned to this engraving.

890—*Arabella Hunt.*

After Kneller. S., No. 137. Second state.

This celebrated singer was admired for beauty and good conduct, as well as for musical skill. She was a special favorite with Mary II, and Congreve has addressed one of his finest poems to her and calls himself her adorer.

891—*James II.*

After Kneller. S., No. 144. Third state. The date 1719 has been assigned to this engraving.

Queen Anne.

After Kneller. S., No. 8. Second state.

(2)

892—*Anne Kynnesman.*

After Schalken. S., No. 153. Fourth state. The date 1695 has been assigned to this engraving.

893—*Meinhardt Schomberg, Duke of Leinster.*

After Kneller. S., No. 156. Third state. The date 1693 has been assigned to this engraving.

Son of the celebrated general and himself of high military reputation.

894—*John, Duke of Marlborough.*

After Kneller. S., No. 163. Third state. Dated 1705.

895—*The Hon. Lady Essex Mostyn.*

After Kneller. S., No. 184. Second state.

Eldest daughter of Daniel Finch, second Earl of Nottingham, by his second wife, but named after his first wife. She married, 1703, Sir Roger Mostyn, third Bart., M. P. for Co. Chester, and afterwards for Flintshire. Admired for her “fine person, extraordinary understanding, accomplishments, piety and benevolence.” Died of smallpox, 1721.

896—*James, Duke of Ormond.*

After Kneller. S., No. 194. Second state.

897—*Mary, Duchess of Ormond.*

After Kneller. S., No. 195. Third state.

Lady Mary Somerset, eldest surviving daughter of Henry, Marquis of Worcester, who was created Duke of Beaufort in 1682; married, 1685, the Duke of Ormond, being his second wife. She died in 1733, aged 68 years.

898—*Margaret, Countess of Ranelagh.*

After Kneller. S., No. 209. Second state. The date 1699 has been assigned to this engraving.

Daughter of James Cecil, third Earl of Salisbury, and widow of John, Lord Stawell, married for the second time to Richard Jones, the only Earl of Ranelagh. She died in 1724, aged 54.

899—*Bessey, Countess of Rochford.*

After d'Agar. S., No. 213. Third state. 1723.

Daughter and heiress of Richard Savage, fourth Earl Rivers, who died in 1712; married first Frederick, third Earl of Rochford, who succeeded his brother, 1710, and died 1738; second, the Rev. Mr. Carter. She died in 1746.

900—*Catherine, Countess of Rutland.*

After Kneller. S., No. 218. Second state. The date 1689 has been assigned to this engraving.

Daughter of Baptist Noel, third Viscount Campden; married, 1673, John, ninth Earl of Rutland, who was created Duke in 1703. She died 1732 or 1733.

901—*Frances, Countess of Salisbury.*

After Kneller. S., No. 221. Third state. The date 1699 has been assigned to this engraving.

Daughter and co-heir to Simon Bennett, of Beechampton; married James, fourth Earl of Salisbury, who died 1694, and for whom she appears as mourning in the print. She died at Epsom, 1713.

902—*James, Earl of Salisbury.*

After Kneller. S., No. 222. Third state. The date 1696 has been assigned to this engraving.

Only son of the foregoing; succeeded in 1694, when about three years old, his father as fifth earl; assisted in the coronation of George I. Died 1728, aged 37.

903—*John Smith, the engraver himself.*

After Kneller. S., No. 232. Second state. 1716.

904—*Another impression.*

The lower margin badly trimmed, torn and mended.

905—*Anne, Lady Torrington.*

After Kneller. S., No. 253. Third state. 1720.

Youngest daughter of Robert Pierpoint, Esq., of Nottingham; married as third wife Thomas Newport, Lord Torrington, Commissioner of Customs, created Baron Torrington 1716. She died 1734 or 1735.

906—*Charles, Viscount Townshend.*

After Kneller. S., No. 255. Third state.

907—*Humphrey Wanley.*

After Hill. S., No. 263. Only one state mentioned. 1717-18.

Born at Coventry; educated at Oxford, and under-keeper of the Bodleian; secretary of the Society for the Propagation of Christian Knowledge; about 1706, appointed Librarian to Robert, Earl of Oxford, and prepared, but did not live to complete, the famous Harleian Catalogue. He died 1726.

908—*Thomas, Marquess of Wharton.*

After Kneller. S., No. 267. Only one state mentioned.

This print would, at first sight, be taken for an after-state of Simon's plate S., No. 162, similar to those of his plates S., Nos. 2, 68, 141 and 154; but this is not so, and, therefore, has been placed with the plates by J. Smith. It is possible, however, that it may be an after-state of another plate of the personage by Simon.

909—*William III.*

After Kneller. S., No. 271. Third state. The date 1695 has been assigned to this engraving.

910—*William III.*

After Kneller. S., No. 273. Third state.

Mary II, Queen of William III.

After Kneller. S., No. 173. Second state.

(2)

911—*Time Clipping the Wings of Love* (Omnia vincit amor,
vincit mox tempus amoreum).
John Smith “excudit.”

VIRGILIUS SOLIS, 1514—1562

912—*Three illustrations to “Vitruvius.”*

On wood. (One lot)

JOHANN SONNENLEITER, 1825—

913—*Venus Festival.*

After Rubens. Apell, No. 1. Print on India paper.

The Overtaken Elopers.

After Kurzbauer. Apell, No. 5. Print on India paper. (2)

F. STACPOOLE, 19th Century

914—*Envy, Hatred and Malice.*

After Briton Riviere. Mixed manner. Artist's proof on India paper. Signed by both artists.

FRANZ VON STADLER, 19th Century

915—*La Maddalena del Correggio.*

Apell, No. 3.

And *four other prints.* (5)

R. STANIER

916—*The Duchess of Rutland.*

After Stocker. Stipple.

FRANS VAN DEN STEEN, 1604—

917—*Jupiter and Io.*

After Correggio. Andresen, No. 5.

And *five other engravings.*

(6)

XAVER STEIFENSAND, 1809—1876

918—*Frederick II and Petrus de Vineis.*

After J. Schrader. Apell, No. 16. First state. Proof before letters on India paper, with full margin.

919—*The same.*

Plain print.

And *two other engravings.*

(3)

920—*The same.*

Plain print.

And *two other engravings.*

(3)

921—*The same.*

Plain print.

And *eight other engravings.*

(9)

922—*Shepherd and Shepherdess.*

After Bendemann. Apell, No. 17. Plain print.

And *seven other prints.*

(8)

923—*The Thunderstorm.*

After J. Becker. Apell, No. 18. Plain print.

And *three other etchings.*

(4)

FRANZ ANTON ERICH MORITZ MÜLLER VON
STEINLA, 1791—1858

924—*Slaughter of the Innocents.*

After Raphael. Apell, No. 1. Third state. Before the covering.

925—*The same.*

Fourth state, with the covering and with Arnold's address.

The Virgin Enthroned between St. John and St. Sebastian.

After Perugino. Apell, No. 10. Proof before letters on India paper. Full margin. (2)

926—*The Virgin and Child, St. Catherine and St. John.*

After Palma Vecchio. Apell, No. 9. Plain print.

And *five other engravings.* (6)

ROBERT STRANGE, 1723—1793

927—*The Holy Virgin.*

After Guido Reni. Le Blanc, No. 4. Second state. Good impression, with full margin.

928—*Cleopatra.*

After the same. Le Blanc, No. 22. Third state. Good impression, with full margin.

929—*Apollo Rewarding Merit and Punishing Arrogance.*

After A. Sacchi. Le Blanc, No. 26. Second state. Full margin.

930—*Venus.*

After Titian. Le Blanc, No. 27. Second state. Full margin. Fine impression.

931—*Zephyrus, the West Wind.*

From the Temple of the Winds, at Athens. Le Blanc, No. 37. Second state.

932—*Liberality and Modesty.*

After Guido Reni. Le Blanc, No. 40. Second state. Fine impression, with number X and full margin.

LOUIS SURUGUE, 1695—1769

933—*Don Quixote Waited upon by the Ladies of the Duchess.*

After Coypel. Portalis and Beraldi, Vol. III., p. 576.

PIERRE LOUIS SURUGUE, LE FILS, 1716—1772

934—*René Frémin.*

After De Latour. Reception plate. Portalis and Beraldi, Vol. III., page 578. Fine old impression, with big margin.

935—*Roland apprend par les bergers la perfidie d'Angélique et sa fuite avec Médor.*

After Ch. Coypel. Andresen, No. 6. No margin.

JONAS SUYDERHOEF, 1613—1686

936—*The Drunken Silenus.*

After Rubens. Dutuit, No. 109. Third state, before the drapery and Cl. de Jonghi's address. Closely trimmed. From the Esdaile Collection.

The Tric-trac Players.

After Van Ostade. Dutuit, No. 123. Very good impression. Top and bottom closely trimmed. (2)

HERMANN VAN SWANEVELT, 1620—1690

937—*Twelve Landscapes.* B., Nos. 58, 61, 62, 63, 64, 69, 84, 94, 97, 107.

No. 2 attributed to Swanevelt.

And *another print.*

(One lot)

PIERRE TANJÉ, 1700—1760

938—*Tarquinius and Lucretia*.

After Luca Giordano. Portalis and Beraldi, Vol. III., p. 580.

JACQUES NICOLAS TARDIEU, 1716—1791

939—*Jul. Caesar de Rochechouart*, Archbishop.

After Rapaley. With several oil spots in the lower part.

Also two other engravings by the same. (3)

NICOLAS HENRI TARDIEU, 1674—1749

940—*Sancho Panza Entering the Isle of Barataria*.

After Coypel. Portalis and Beraldi, No. 7.

PIERRE ALEXANDRE TARDIEU, 1756—1844

941—*L'Espoir du Retour*.

After Kimli. Portalis and Beraldi, Vol. III., page 587.
Proof before letters, with full margin. Very fine.

PIERRE JOSEPH TAVERNIER, 1787—

942—*Narcissus*.

After Albrier. Apell, No. 2. Third state. Fine impression,
with full margin.

943—*Another impression of the same state*.

Paper cut off to plate-mark. Slightly stained.

944—*La Circassienne au Bain*.

After Blondel. Apell, No. 3. Third state. Full margin.

ISAAC TAYLOR, 1740—1818

945—*Daedalus and Icarus*.

Stipple. Proof before all letters.

ANTONIO TEMPESTA, 1555—1630

946—*St. Jerome in the Desert, Meditating over the Last Judgment*. B. 495.

Bear Hunt.

One of the set B. 1148-1157.

And *four other prints*.

(One lot)

J. JAMES TISSOT

947—*A Winter Walk*.

Original dry-point. Signed artist's proof. Selected impression bearing Tissot's stamp.

L. TRAVALLONI, 19th Century

948—*The Annunciation*.

After G. Reni. Apell, No. 1. Print on India paper. (Regia Calcografia.)

SALVATORE TRESCA, End of 18th Century

949—*L'Amour Recompensé*.

After Gianni. Portalis and Beraldì, Vol. III., p. 599.

P. W. TOMKINS, 1760—1840

950—*The Virgin, Child and St. John*.

After Raphael. Stipple. Open letter proof. Margin cut down.

Angel Gabriel.

After G. Reni. Engraved by L. C. Ruotte. Stipple. (2)

CHARLES TURNER, 1773—1857

951—*The Bandit of the Apennines.*

After C. L. Eastlake. Open letter proof on plain paper. Full margin; mezzotint.

952—*Another impression.*

Open letter proof on India paper. Margin cut down. Mezzotint.

953—*The Wife of a Brigand Chief.*

After C. L. Eastlake. Open letter proof; mezzotint. Full margin.

954—*The Cottage Girl.*

After Thomas Gainsborough. Script letter proof on India paper. Full margin. Mezzotint.

955—*Lord Viscount Duncan.*

After D. Orme. Mezzotint.

956—*Mary, Queen of Scots.*

After Jean. Mezzotint.

957—*The Right Honorable Frederick John Robinson, Chancellor of the Exchequer.*

After Sir Thomas Lawrence. Open letter proof; mezzotint.

958—*Edgar Taylor, Author.*

After E. U. Eddis. Open letter proof on India paper; mezzotint.

959—*Mrs. Scott Waring and Children.*

After J. Russell. Script letter proof; mezzotint. Excellent impression, with full margin.

THIRD AFTERNOON'S SALE

WEDNESDAY, APRIL 19TH, 1905

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 2:30 o'CLOCK

ARTHUR TURRELL, 19th Century

960—“*Love me, Love my Dog.*”

After Fred. Morgan. Mixed manner. Artist's proof on India paper. Signed by both artists.

Also *three other engravings.*

(4).

WILLIAM UNGER

“It is difficult, in an age which has produced half a dozen artist-engravers of the very highest rank, to say which of them is king; but if any critic were to give the supreme station to Unger he might maintain his decision by the argument that this artist has etched more plates of uniformly good quality than any one else, whilst a few of his finest works, taken separately, will bear comparison with the finest of those other distinguished interpreters of pictures whom we have already studied.”—P. G. Hamerton, “Etching and Etchers,” p. 388.

961—*Series of Fifty-seven Etchings.*

After Rembrandt, Frans Hals, Van Dyck, Teniers, Van Ostade, Metzu, Jan van der Meer, Paul Potter and others.

(One lot)

962—*Chasse au Sanglier.*

After Snyders.

And *four other pieces.*

(One lot)

UNKNOWN ENGRAVERS OF 16TH CENTURY

963—*Fifty-eight Bible Illustrations: Saints and Allegorical Prints.*

Woodcuts.

(One lot)

964—*St. Maurice.*

St. George.

Woodcuts.

(2)

GERARD VALCK, 1626—1683

965—*De Koussestopster.*

After M. van Musscher. Andresen, No. 9. Third state; mezzotint.

SIMON VALLÉE, First part of 18th Century

966—*Catherine Marie Le Gendre, Wife of Pecoil, as "Flora."*

After H. Rigaud. Portalis and Beraldi, No. 1. Fine impression of the engraver's masterpiece; big margin.

967—*Jean de Troy, Painter.*

After F. de Troy. Portalis and Beraldi, No. 3. Fine old impression; small margin.

KRUSEMAN VAN ELTEN

968—*Where the Water-lilies Grew.*

Signed artist's proof, on Japanese paper.

GIUSEPPE VASI, 1710—1782

969—*Four Large Views of Rome.*

Very decorative panels: Citta Leonina. Campo Vaccino. Basilica di S. Paolo. Basilica di S. Maria Maggiore. (4)

BENIAMINO DE VECCHIO, 19th Century

970—*Beatrice Cenci.*

After G. Reni. Print on India paper; full margin.

JAN VAN DE VELDE, 1598—after 1679

971—*The Interior of the Great Main Church at Haarlem.*

After P. Zaenredam. Andresen, No. 25.

JEAN BAPTISTE VÉRITÉ, End of 18th Century

972—*Love in a Net.*

After J. Wilkinson. Portalis and Beraldì, Vol. III., p. 612.
Mounted.

CORNELIUS VERMEULEN, 1644—1702

973—*Erigone.*

After G. Reni. Andresen, No. 5. Third state. Mounted and slightly rubbed.

974—*Jean Baptiste Boyer, conseiller au Parlement d'Aix en Provence.*

After H. Rigaud. Old impression; no margin.

GEORGE VERTUE, 1684—1752

975—*George Vertue and Margaret, His Wife*. In the very habits they were married, Feb. 17, 1720.

Engraved by W. Humphrey after Vertue's own drawing.

976—*James Craggs, Postmaster General of Great Britain*.

After G. Kneller.

Thomas Willis, Autonomist.

Dr. Gower.

Cut down.

(3)

J. VEYRASSAT

977—*A Farm*.

Original etching.

And *five others* after various painters. Six pieces.

(One lot)

ENEAS VICO, 1520—1570

978—*The Battle of the Amazons*. B. 14.

Good old impression.

GÉRAUD VIDAL, 1742—

979—*Venus and Adonis*.

After Monnet. Portalis and Beraldi, No. 13. Proof before all letters. The margin all cut off and the print mounted on another paper, with false plate mark. In the upper part a tear repaired. Rare.

980—*L'Amant Suranné*.

After Vanloo. Portalis and Beraldi. Vol. III., p. 615.

PIERRE VIEL, 1755—1810

981—*Diane au Bain.*

After P. Mettay. Andresen, No. 3. With a partly erased dedication by the engraver.

CORNELIS VISSCHER, 1610—1670

982—*The Four Evangelists.* Dutuit, 10-13.

First states, before the words “Et excudebat Harlemi, 1650.”

And *another print.* (5)

983—*Pieter Isbrandi.* Dutuit, No. 97.

Fifth state of seven. Good old impression; small margin; slightly spotted in margin.

984—*Jacob Westerbaen.*

Dutuit, No. 125. Third state of five. Good old impression with a margin.

985—*Sixteen of the Thirty-eight Portraits of “The Dukes of Flanders.” (Principes Hollandiae, Zelandiae et Frisiae.)*

Dutuit, Nos. 149, 152, 154, 155, 159, 160, 161, 164, 168, 169, 170, 175, 177, 180, 181, 183. (One lot)

JAN VISSCHER, (?)—1667

986—*The Spinner and the Yarn Winder.*

After A. van Ostade. Dutuit, 4. Second state.

PIETRO MARCO VITALI, 1755—1810

987—*Venus Disarming Cupid.*

After P. Cagliari. Andresen, No. 5. The greatest part of the margin cut off, mounted and a border put on.

FRANÇOIS VIVARES, 1709—1780

988—*A Landscape with Antique Ruins and Shepherds.*

After Patel. Andresen, No. 23. Closely trimmed.

A Landscape with Shepherds.

After Claude Lorrain, in the collection of Lord Cavendish.

A Landscape: "The Rising Sun."

After Rydall.

(3)

BERNHARD VOGEL, 1683—1737

989—*Count Carl zu Dhuna Kirburg.*

Mezzotint.

990—*Johannes Kupezky.*

After the same. Andresen, No. 2. First state. Mezzotint.

Very fine.

991—*The same.*

Second state.

992—*Portrait of a Transylvanian.*

After Johannes Kupezky. Mezzotint.

JOHANN FRIEDRICH VOGEL, 1828—

993—*Marie Louise de Tassis.*

After A. Van Dyck. Apell, No. 4. Fourth state; print on India paper.

GIOVANNI VOLPATO, 1738—1803

994—*Perseus and Andromeda.*

After Polidoro.

Lucifer. Nox.

Allegorical prints representing day and night. After F. Barbieri. Apell, Nos. 25 and 26. Prints on India paper. (Regia Calcografia.) (3)

995—*Pisis in Coemeterio.*

After C. Bianconi. (Algarotti's monument.)

And *six other prints.* (7)

JOHANN FRIEDRICH VOLTZ, 1817—

996—*The Bull.*

Fine impression on India paper, with a pencil drawing by *Volz* on the back.

Cattle and Sheep.

Fine impression, with a pencil drawing on the back.

Circus Stable.

Fine impression of a very rare lithograph. Signed by the artist. He also states that the drawing was ground off, after a few impressions had been taken. (3)

997—*Six Landscapes and Cattle Pieces.* (One lot)

998—*Seven Cattle Pieces.* (One lot)

999—*Seven Cattle Pieces.* (One lot)

LUCAS VORSTERMAN THE OLDER,

1578—after 1656

1000—*Slaughter of the Innocents.*

After Rubens. Schneivoogt, page 25, No. 113.

The Virgin and Angels Lamenting the Death of Christ.

After Van Dyck. Dutuit, No. 1. Copy.

The Holy Family, St. John and St. Ann.

After Rubens. Dutuit, Vol. VI., p. 106, No. 54. Second state, before Schenck's address.

Drunken Peasants Fighting.

From a drawing by Rubens after P. Breughel. Dutuit, Vol. VI., p. 171, No. 59. Good old impression in perfect condition. (4)

LUCAS VORSTERMAN THE YOUNGER, 1600—

1001—*The Satyr and the Peasant Family.*

After J. Jordaens. Andresen, No. 3. First state, before Blooteling's address. Fine impression. Closely trimmed.

NICOLAS JOSEPH VOYEZ, 1742—

1002—*La Jeune Bergère.*

After Boucher. Portalis and Beraldì, No. 4.

ÉTIENNE CLAUDE VOYSARD, 1746—

1003—*L'Innocence Inspire la Tendresse.*

After Aubry. Portalis and Beraldì, Vol. III., p. 632.

CHARLES EDWARD WAGSTAFF, 19th Century

1004—*John Narrien.*

After Pickersgill. Open letter proof on India paper. Mezzotint.

Professor of Astronomy, Mathematics and Fortification to the Royal Military College, Sandhurst.

1005—*Saml. Noble.*

After B. R. Faulkner. Print on India paper.

CHARLES WALTNER

“L'un des grands graveurs français.”—*Henri Beraldii*.

1006—*Mercury, Argus and Io*.

After Rubens.

And *four other pieces*.

(One lot)

WILLIAM WARD—Died 1826

1007—*Sleeping Nymph*.

After Hoppner. Mezzotint. S., No. 94. Open letter proof.
Very fine impression, with full margin.

This is said to be the portrait of Georgina Maria, youngest
daughter of Lieut.-Col. Cottin. Married first Sir J. F.
Leicester, Bart., and after his death Rev. F. Leicester. She
died 1859.

1008—*The Gamesters*.

After Peters. 1786. Mezzotint. S., No. 97.

This is said to be a portrait of the Prince of Wales.

ANTHONIE WATERLOO, 1618—1662

1009—*Landscape*. B. 108.

Landscape with the Watermill. B. 119.

Landscape with Mercury and Argus. B. 127.

Landscape with Pan and Syrinx. B. 128.

Landscape with Prophet Juda killed by the Lion. B. 133.

(One lot)

JAMES WATSON, 1740—1790

1010—*Miss Julia Bosville.*

After Joshua Reynolds. Smith, No. 11. Third state. Mezzotint.

Second daughter of Godfrey Bosville, Esq., of Gunthwaite; married William Ward, Esq., who succeeded his half-brother in 1788 as third Viscount Dudley and Ward, and died in 1823. She survived her husband.

ÉMILE WATTIER

Painter, engraver, lithographer and caricaturist.

1011—*Conversation dans un Parc.*

After Watteau. Beraldi, No. 1. Second state. Soft ground etching. On India paper. In the opinion of M. Beraldi this is Wattier's finest plate.

FRIEDRICH WEBER, 1813—1882

1012—*Violanta.*

After Bordone. Andresen, App. No. 17. Proof before letters on India paper.

Helena.

After W. v. Kaulbach. Apell, No. 12. First state. Proof on India paper; with dedication by the engraver. (2)

FRANZ EDMUND WEIROTTTER, 1730—1771

1013—*The Twelve Months.*

After P. Molyn. Andresen, No. 6.

Also *two other landscapes* by the same.

(One lot)

CHRISTOPH WEIGEL "excedit"

1014—*Frederick William, Duke of Livonia and Courland.*

After L. Hirschman. Mezzotint.

RUDOLPH WEYSSENBACH,

Worked about 1545—1560

1015—*Valentinianus, Roman Emperor.*

Nagler Monogrammists, Vol. III., No. 1438. 2. Woodcut done in conjunction with Hans Rudolph Manuel, called Deutsch, for Gessner's 118 Portraits of Roman Emperors. Zurich, 1559. On the back of the print are ornamental woodcuts by Peter Flötner, of Nürnberg, 1546. Very good impression. Slightly stained and one corner repaired.

GEORGE WHITE, 1671—1731 or 1732

1016—*J. B. Monnoyer.*

After Kneller. Smith, No. 27. First state. Mezzotint. Fine impression, slightly stained, wormhole and crease.

Another portrait in mezzotint. (2)

HIERONYMUS WIERIX, 1551—1619

1017—*Faith, Poverty, Avarice and Death.*

JOHANN GEORG WILLE, 1714 or 1715—1808

1018—*Hagar Presented to Abraham by Sarah.*

After Chr. W. E. Dietricy. Apell, No. 1. Sixth state. Full margin.

1019—*The same.*

The inscription partly erased and otherwise damaged.

1020—*Repos de la Vierge.*

After C. W. E. Dietricy. Apell, No. 2. With the title and the dedication.

1021—*The same.*

More brilliant impression, but closely trimmed and upper corners soiled.

1022—*Death of Marc Antony.*

After Battoni. Apell, No. 4. Fourth state.

1023—*Death of Cleopatra.*

After C. Netcher. Apell, No. 5. Fourth state.

1024—*The same.*

Fifth state. The inscription in the upper margin has been erased. Slightly yellow.

1025—*The same.*

Fifth state. Modern impression.

1026—*The Family Concert.*

After G. Schalken. Apell, No. 8. Third state. Fine old impression.

1027—*Instruction Paternelle*—known as “The Satin Gown.”

After Terburg. Apell, No. 9. Fourth state. Good old impression, but one inch cut off on top and five-eighths of an inch missing on the right.

1028—*The same.*

Late impression.

1029—*Bons Amis.*

After A. Van Ostade. Apell, No. 10. Third state. Closely trimmed.

1030—*Boy Playing an Instrument.*

After G. Schalken. Apell, No. 11. Fourth state. Modern impression.

1031—*Les Soins Maternels.*

After P. A. Wille. Apell, No. 13. Probably fourth state. The margin has been all cut off. Good old impression.

1032—*Tante de Gerard Dow.*

After G. Dow. Apell, No. 14. Third state. Proof before letters, with coat-of-arms, crown and the date 1780. Fine impression, with one-inch margin. From the J. Burleigh James Collection.

1033—*La Ménagère Hollandaise.*

After G. Dow. Apell, No. 17. Third state. Closely trimmed.

1034—*Tricoteuse Hollandaise.*

After Fr. Mieris. Apell, No. 18. Third state. Closely trimmed.

1035—*Le Petit Physicien.*

After C. Netcher. Apell, No. 20. Second state. Closely trimmed.

1036—*La Cuisinière Hollandaise.*

After G. Metzu. Apell, No. 21. Third state. Good old impression. Slightly stained and margin cut off to the plate-mark.

1036A—*The same.*

Fine old impression, with full margin.

1036B—*The same.*

Late impression. The inscription in the upper margin has almost disappeared.

1037—*Gazettière Hollandaise.*

After G. Terburg. Apell, No. 22. Second state. Good old impression. Slightly stained. Small margin.

1038—*Petite Écolière.*

After J. E. Schenau. Apell, No. 23. Third state. Big margin. Brilliant impression.

1039—*Maitresse d'École.*

After P. A. Wille. Apell, No. 24. Third state. **Big margin.**

1040—*Bonne Femme de Normandie.*

After P. A. Wille. Apell, No. 25. Evidently an early impression of the fourth state. The margin cut off close to the framework and the print mounted on another paper.

1041—*Bonne Femme de Normandie.*

Apell, No. 25. Fourth state.

And *Soeur de la Bonne Femme de Normandie.*

Apell, No. 26. Third state. Both after P. A. Wille. Printed on India paper. Big margin. Lovely pair of Wille's most sympathetic engravings. (2)

1042—*Le Maréchal des Logis.*

After P. A. Wille. Apell, No. 27. Third state. Fine impression. Margin trimmed to plate-mark.

1043—*The same.*

Fourth state. Full margin.

1044—*Philosophie du Temps Passé.*

After P. A. Wille. Apell, No. 28. Fourth state. Good old impression, with big margin.

1045—*The same.*

Fifth state. The inscription changed and the coat-of-arms erased. Closely trimmed.

1046—*Sapeur des Gardes Suisses*.

After his own design. Apell, No. 29. Fourth state. Nice old impression, with margin.

1047—*The same*.

With hardly any margin and corners soiled. From the Royal Print Room at Munich.

1048—*Elizabeth de Gouy* (H. Rigaud's wife).

After H. Rigaud. Apell, No. 52. Second state. Good old impression, but torn and rubbed. Mounted and fairly brown. No margin.

1049—*Another impression*, with big margin.

1050—*Woldemar de Loewental*, Maréchal de France.

After M. Q. de Latour. Apell, No. 59. Fourth state. Brilliant old impression, with small margin.

1051—*Another impression*.

Not quite as strong. Slightly brown.

1052—*Louis XV*.

Bust after J. B. Le Moyne's sculpture. Apell, No. 61. Third state. Paper cut off close to the plate-mark. Slightly brown.

1053—*Maurice de Saxe*, Maréchal de France.

After H. Rigaud. Apell, No. 69. Full margin.

1054—*François Louis Anne de Neufville, Duc de Villeroy*, Marshal of France.

After Jean Chevalier. Apell, No. 70. Second state of four. Fine impression. Before the dedication and the correction, “enc^{ne}” to “anc^{ne}” Small margin.

1055—*Joseph Parrocel*, the painter.

After H. Rigaud. Apell, No. 72. Second state, with full margin.

1056—*Johann Martin Preisler*, the engraver.

After Wille's own drawing. Apell, No. 77. Second state, with very big margin.

1057—*Louis Phelypeaux, Comte de Saint-Florentin, Ministre d'Etat.*

After L. Tocqué. Apell, No. 84. On large paper.

1058—*Antoine de Singlin.*

After Philippe de Champaigne. Apell, No. 87. On large paper.

1059—*Henry Benoist, second son of Jacob Stuart.*

Apell, No. 92. On large paper.

1060—*Charles Étienne Briseaux, Architect.*

Le Blanc, 135. Second state. Slightly brown.

1061—*Nineteen plates of "Variétés des Gravures."*

Set composed of a frontispiece and thirty-six small plates. Le Bl., Nos. 16, 17, 18, 20, 24, 26, 27, 28, 31, 36, 39, 40, 42, 45, 46, 48, 49, and duplicates of Nos. 31 and 36. (One lot)

1062—*Recueil de 19 Planches différentes, Études de Soldats, dessinées et gravées par Charl Parrossel, Peintre du Roy.* The numbers 1-12 are etchings by Wille, described by Le Blanc under Nos. 74-85. (One lot)

H. WITOUCK, 1604—

1063—*St. Ildephonso, Archbishop of Toledo.*

After Rubens. Du., Vol. VI., p. 121, No. 31.

Christ and St. John with a lamb.

After Rubens. Dutuit, Vol. VI., p. 102, No. 40. Modern impression. (2)

MICHEL WOHLGEMUTH, 1434—1519

1064—*Abraham's Sacrifice and Abraham and the Three Angels.*

Printed on front and back of the same sheet. Very fine impressions, as clear and precise as pen and ink drawings.

Christ and the Twelve Apostles.

From Schedel's “Neue Weltchronik.” (One lot)

WILLIAM WOOLLETT, 1735—1785

1065—*William Woollett.*

Engraved by John Keyse Sherwin after his own drawing.
Andresen, No. 16.

1066—*La Chasse au Sanglier.*

After Jean Pillement. Andresen, No. 13.

And *the companion.*

Le Retour de la Pêche.

After the same, but engraved by William Elliot, 1717—1760. Andresen, No. 8. Fine impressions, with margins. (2)

1067—*Woodland Scene, with Two Shepherds and a Nymph in the Foreground.*

After C. Poussin. Andresen, No. 15. Fifth state. Full paper.

Mercury, Argos and Io.

After Cl. Lorraine. Open letter proof, with small margin. (2)

1068—*Ceyx and Alcyone.*

After R. Wilson. Apderson, No. 33. Third state, before the address was changed to “Charlotte Str.” Fine old impression. A printer's fold slightly retouched.

THEODOR WÜST

1069—*Study of a Girl's Head.*

From the painting in the collection of Dr. Jos. Wiener.
Four signed proofs, three unsigned proofs. All on Japanese
paper. Seven pieces. (One lot)

1070—*Ten Etchings of Heads, etc.*

Some duplicates. Unsigned impressions. (One lot)

1071—*A Winter Walk.*

Paderewski.

And *four other pieces* by various etchers. (One lot)

1072—*A Winter Walk.*

And *four other pieces* by various etchers. (One lot)

FRANZ VAN DEN WYNGAERDE, 1612—1660

1073—*Carousing Soldiers.*

After Rubens. Dutuit, Vol. VI, p. 172, No. 63.

MISCELLANEOUS

1074—*L'Eau-forte en 1877.*

“Set of Thirty Original Etchings.” On India paper. Set No. 58. Among the etchers represented are Daubigny, Chauvel, Lalanne, Veyrassat, Appian, Buhot and Flameng. This set lacks plates Nos. 7, 12 and 24, but is otherwise complete, with the original text. In folio. (One lot)

1075—*Modern Artists.*

Twenty etchings after famous paintings. (One lot)

1076—*Another set.*

Twenty-one etchings and facsimiles after famous modern
paintings and drawings. (One lot)

1077—*Wiener Künstler Album, First Year.*

Twelve etchings, engravings and lithographs by famous
artists. (One lot)

1078—*Another set, Third Year.*

Ten etchings, engravings and lithographs by famous
artists. (One lot)

1079—*Twenty-five miscellaneous prints.* (One lot)

1080—*Twenty-five miscellaneous prints.* (One lot)

1081—*Ten miscellaneous prints—Landscapes.* (One lot)

1082—*Eleven miscellaneous prints—Landscapes.* (One lot)

1083—*Twenty-five miscellaneous prints.*

Old engravings. (One lot)

1084—*Fifteen miscellaneous prints.* (One lot)

1085—*Thirty-one miscellaneous prints.* (One lot)

1086—*Thirty miscellaneous prints.* (One lot)

1087—*Forty-three miscellaneous prints.*

Old English buildings. (One lot)

FRAMED PRINTS

1088—PIETRO ANDERLONI.

The Expulsion of Heliodorus. After Raphael's fresco in the
Vatican. Apell, No. 13. Walnut frame.

*The Meeting of Pope Leo I and Attila outside the Walls
of Rome.* After Raphael's fresco in the Vatican. Apell, No.
16. Walnut frame. (2)

1089—ANTONIO BANZO.

Tomb of Pope Clement XIII by A. Canova. Apell, No. 10. Veneered walnut and gold frame.

1090—GEO. BARRIE.

Longfellow. 1881. Oak and gold frame.

1091—FRANCESCO BARTOLOZZI.

Death of the Earl of Chatham. After Copley. Tuer, No. 1213. Good old impression. Gold frame.

1092—CHARLES CLÉMENT BERVIC.

L'Innocence. After Mérimée. Apell, No. 8. Walnut and gold frame.

1093—PIETRO BONATO.

Tomb of the Archduchess Maria Christine. By A. Canova. Apell, No. 14. Maple and gold frame.

1094—BOSER.

Bird Shooting of the Artists of Düsseldorf. Lithograph. Oak and gold frame.

1095—WILLIAM BROMLEY.

The Duke of Wellington on Horseback. After Sir Thos. Lawrence. Apell, No. 4. Light oak frame.

1096—JOHN BURNET.

Highland Sheep. After Edw. Landseer. Black walnut frame.

1097—J. F. CLEMENS.

Death of General Montgomery, 1775. After J. Trumbull. Apell, No. 4. Oak and silver frame.

1098—L. A. BOUCHER DESNOYERS.

Napoleon I in Coronation Robes. After Gérard. Apell, No. 40. Fine old impression, with the stamp of the two antique heads. Oak frame.

1099—A. L. DICK.

The Last Supper. After L. da Vinci. Remarque proof on India paper. With a tear six inches into the printed surface. Repaired. Oak and gold frame.

1100—*The Last Supper.* After L. da Vinci. Print on India paper. Gold frame.

1101—*The Last Supper.* After L. da Vinci. Print. Oak and gold frame.

1102—P. L. HENRIQUEL-DUPONT.

Christus Consolator. After Ary Scheffer. Apell, No. 5. Oak and bronze frame.

1103—*Lord Strafford on the Way to His Execution.* After Paul Delaroche. Apell, No. 9. Third state; open letter proof. Gold frame.

1104—A. B. DURAND.

Ariadne. After Vanderlyn. Andresen, No. 2. Veneered walnut and gold frame.

1105—RICHARD EARLOM.

The Fruit and Flower Pieces after Van Huysum. Wessely, 144, 145. Oak frames. (2)

1106—FR. ED. EICHENS.

Homer Reading to the Greeks. After W. v. Kaulbach. Apell, No. 11. Walnut frame.

1107—HERMANN EICHENS.

The Engagement Ring. After Willems. Proof before letters on India paper. Bird's-eye maple and gold frame.

1108—FACIUS.

Minerva. After Westall. Color print in stipple. Gilt frame.

1109—*Mrs. Billington*. After Sir Joshua Reynolds. Color print in stipple. Fancy frame.

1110—**GIOVANNI FOLÒ**.

The Raving Hercules. By A. Canova. Apell, No. 26. Walnut frame.

1111—**GIOVITA GARAVAGLIA**.

Jacob and Rachel. After Appiani. Apell, No. 2. Oak and silver frame.

1112—**W. O. GELLER**.

Looking in. Looking out. Mezzotints in carved frames.

(2)

1113—**FR. HAWARD**.

Mrs. Siddons as Tragic Muse. After Sir Joshua Reynolds. Stipple. Injured. Black walnut frame.

1114—**WILLIAM HOLL**.

Washington at Trenton. Hart, 662. Black walnut frame.

1115—**WILLIAM HUMPHRYS**.

The Coquette (Mrs. Schindlerin). After Sir Joshua Reynolds. Apell, No. 5. Gilt frame.

1116—**G. JAGNANI**.

Garibaldi. Lithograph. Rosewood frame.

1117—**T. JANSSEN**.

Theological Examination. (The Examination of Hieronymus Jobst.) After Hasenclever. Bird's-eye maple frame.

1118—**A. J. L. JAZET**.

Un Rêve de Bonheur. After Papety Rococo gold frame.

1119—SAM. JESI.

Pope Leo X and the Cardinals Giulio de' Medici and Lodovico de' Rossi. After Raphael. Apell, No. 11. Light oak frame.

1120—*The same.* In chestnut frame.

1121—JOS. KELLER.

La Vierge de l'Église du Mont St. Apollinaire. After Deger. Apell, No. 2. Gilt frame.

1122—C. KURTZ.

Ruine du Temple de Mercure vue de la Mosquée. Both aquatints. Views from the garden at Schwetzingen near Heidelberg. Oak and bronze frames. (2)

1123—THOMAS LANDSEER.

Children of the Mist. After Sir Edwin Landseer. Oak and gilt frame.

1124—J. N. LAUGIER.

Hero and Leander. After C. F. Delorme. Apell, No. 13. Rosewood frame.

Napoleon. After David. Apell, No. 24. Antique chestnut frame.

1125—N. LECOMTE.

Dante and Beatrice. After Ary Scheffer. Apell, No. 6. Gilt frame.

1126—J. DE LONGUEIL.

Halte Flamande. After I. Ostade. Oak and ebony frame.

1127—THOMAS LUPTON.

Lord Brougham. After Lonsdale. Proof with engraver's name in scratched letters. Gilt frame.

1128—H. MAILLY.

Portrait of Béranger. Lithograph. Bronze frame.

1129—WM. E. MARSHALL.

Portrait of Washington. Hart, 426. Walnut frame.

1130—A. L. MARTINET.

Christ and the Woman Taken in Adultery. After Signol. Print on India paper. Apell, No. 11. Gilt frame.

1131—RAPHAEL MORGHEN.

Lot and His Daughters. After Guercino. Apell, No. 1. Gilt frame.

1132—*Diana's Hunting Feast.* After Domenichino. Apell, No. 33. Oak and silver frame.

1133—MOUILLERON.

Andreas Vesalius. After Hamman. Lithograph. Black walnut and gold frame.

1134—J. F. W. MÜLLER.

The Sistine Madonna. After Raphael. Apell, No. 3. From the retouched plate. Black walnut frame.

1135—J. G. NORDHEIM.

The Sistine Madonna, After Raphael. Apell, No. 1. Gilt frame.

1136—WILLIAM PETHER.

The Orrery. After Wright. Mezzotint. Smith, Vol. III, No. 48. Fine proof, but pasted down, slightly injured and mildewed. Walnut frame.

1137—K. B. POST.

Norwegian Cataract. After A. Achenbach. Apell, No. 6. Gilt. Chestnut frame.

1138—FRANCESCO RAINALDI.

Aurora. After G. Reni. Apell, No. 4. Gilt frame.

1139—H. T. RYALL.

The Combat. After E. Landseer. Black walnut frame.

1140—WILLIAM SHARP.

The Sortie made by the Garrison of Gibraltar, 1781. After J. Trumbull. Apell, No. 22. Proof, slightly injured. Gold frame.

1141—C. W. SHARPE.

Nelson. Trafalgar, 21 Oct. 1805. After C. Lucy. Walnut and gold frame.

1142—JAMES SMILLIE.

Two plates from “The Voyage of Life.” After Cole. *Childhood* and *Manhood*. Gold frames. (2)

1143—*The Rocky Mountains.* After Bierstadt. Proof before letters on India paper. Walnut and gold frame.

1144—J. R. SMITH.

Lord Richard Cavendish. After Sir Joshua Reynolds. Smith, No. 38. Black walnut frame.

Second son of William, fourth Duke of Devonshire; born 19th January, 1752. M. P. for Lancaster and Co. Derby; travelled in the East. Died at Naples 12th Sept., 1781.

1145—ROBERT STRANGE.

Charles I Standing in Coronation Robes. After Van Dyck. Apell, No. 43. Gilt frame.

1146—P. J. TAVERNIER.

Narcissus. After Albrier. Open letter proof. Apell, No. 2. Rosewood.

1147—J. C. THAETER.

Babel. After W. von Kaulbach. Apell. Walnut frame.

1148—CHARLES TURNER.

Francis, Earl of Guilford. After Sir Thomas Lawrence. Mezzotint. Black walnut frame.

1149—*Henry Harington, M.D.* After Thomas Beach. Mezzotint. Oak frame.

1150—*Hebe.* Mezzotint. Black walnut and gold frame.

1151—GIOVANNI VOLPATO.

The School of Athens. After Raphael's fresco in the Vatican. Apell, No. 17. Veneered walnut frame.

Incendio di Borgo. After Raphael's fresco in the Vatican. Apell, No. 23. Veneered walnut frame. (2)

1152—JAMES WATSON.

Elizabeth, Duchess of Manchester, and Son, as Diana and Cupid. After Sir Joshua Reynolds. Mezzotint.

Smith, No. 97. Antique oak frame.

Eldest daughter of Sir James Dashwood, Bart.; married 1762 George, fourth Duke of Manchester. Died 1832 in her 92d year. Her son represented in the print was George, Viscount Mandeville; born 1763, died 1772.

1153—W. WELLSTOOD.

Winter Fuel. After A. F. Bellows. Proof before letters on India paper. Gold frame.

1154—WILLIAM WOOLLETT.

Landscape with the Draughtsman. After G. Smith, 1762. (First prize landscape.) Andresen, No. 18. Oak frame.

1155—*Portrait of J. M. Jacquard*, the inventor of the Jacquard loom. Woven in silk. Walnut frame.

1156—*Portrait of George Washington.* Woven in silk. Bone ebony frame.

ORIGINAL DRAWINGS AND WATER COLORS

EMIL ADAM, 1843—

1157—*French Soldier in Marching Order.*

Pencil drawing.

Also *three pen and ink and water color drawings* by various
artists. (4)

ANTONIO BALLESTRA, 1666—1734

Pupil of Carlo Maratti.

1158—*Descent from the Cross.*

Pen and sepia drawing washed.

Also *another drawing* by a different artist. (2)

JOHANN GEORG BERGMULLER, 1688—1765

Pupil of Carlo Maratti.

1159—*The Virgin and Child and St. John.*

Portrait of an Ecclesiastic.

Hope, Love and Faith.

Three drawings in red chalk, the two first ones having been
used for tracing on the canvas. (3)

ABRAHAM BLOEMAART, 1565—1658

1160—*Regina Coeli and Three Saints.*

Drawings in sepia and bistre, heightened with white. (4)

PIETER VAN BLOEMEN, 1649—1719

1161—*Ram and Two Goats.*

Drawing in red and black chalk. From the collection of J. A. Boerner.

Also *two cattle pieces* in red chalk by the same artist. (3)

PIETRO BONATO, 1765—1820

1162—*Head of an Old Man.*

In black and white chalk.

Study from the nude, in red chalk by another artist. (2)

FRANCOIS BOUCHER, 1703—1770

1163—*Head of a Bishop.*

Black and white chalk.

The Creator.

Red chalk.

Christ Child and Three Angels' Heads.

Pencil sketch.

(3)

ALBERTUS JONAS BRANDT, 1788—1821

Pupil of Morel and Van Os. Excellent flower and fruit painter.

1164—*Three Flower Pieces.*

Water colors.

(3)

1165—*A Flower Piece.*

A Bunch of Grapes.

Water colors.

(2)

BARTHOLOMEUS BREENBERGH, 1620—1663

1166—*Landscape*.

In sepia.

Three others by various artists.

(4)

ADRIAAN BROUWER, 1605—1640

1167—*Peasant Holding a Jug*.

Water color in red.

Two other drawings by different artists.

(3)

P. F. VAN BRUSSEL

1168—*Still Life (Flowers)*.

Pencil drawing washed with sepia.

ALEXANDRE CALME, 1810—1864

1169—*Sepia Sketch of a Big Rock*.

Also *three landscapes* by various artists.

(4)

JACQUES CALLOT, 1594—1635

170—*Nobility. Proletary*.

Two pen and sepia drawings.

Also *another drawing* in red chalk.

(3)

LUCA CAMBIASO (called LUCHETTO DA GENOVA), 1527—1585

1171—*Repose in Egypt.*

Pen and sepia drawing, washed.

Also *three other drawings* by various artists.

(4)

DOMENICO MARIE CANUTI, 1620—1684

Pupil of Guido Reni.

1172—*Study from the Nude.*

In red, black and brown chalk.

Also *two other drawings* by different artists.

(3)

LODOVICO CARDI (called CIGOLI), 1559—1613

1173—*Abraham's Sacrifice.*

Pen and sepia drawing, washed.

Two other drawings by different artists.

(3)

JACOB CATS, 1741—1799

1174—*Two Landscapes.*

In pencil and washed in bistre.

Four other drawings by various artists.

(5)

CHAMOIN

1175—*A Saint.*

Drawing in black chalk.

Also *six others* by various artists.

(7)

A. V. GEOFFROY DE CHAUME

1176—*Béranger's Death Mask.*

Drawing in red chalk.

And *four other drawings.*

(5)

JEAN BAPTISTE CAMILLE COROT, 1796—1875

1177—*A Village Street.*

Pencil drawing.

Also *four other landscapes* by various artists.

(5)

PIETRO DA CORTONA (P. BERRETTINI)
1596—1669

1178—*The Execution of St. John.*

Black chalk drawing washed in red and white.

Also *six heads* in pencil and India ink wash.

(7)

COSTUMES

1179—*Five Water Color Drawings of the Fashions between 1855 and 1870.*

(5)

JACQUES COURTOIS (CORTESE), called BOURGUIGNON, 1621—1676

1180—*Landscape.*

Sepia wash.

Also *two others* by various artists.

(3)

ABRAHAM VAN DIEPENBEECK, 1607—1675

1181—*The Resurrection.*

Black chalk, red and black washed.

Also *three other drawings* by various artists.

(4)

CHRISTIAN WILHELM ERNST DIETRICH
(called DIETRICY), 1712—1774

1182—*Landscape with a Wooden Bridge.* 1745.

Black chalk.

The Halt. 1730.

Pen and ink, washed.

(2)

EGBERT VAN DRIELST, 1746—1818

1183—*Winter Landscape.* (“te Hooghalen in het Landschap Drenthe.”) 1798.

Nicely carried out in water colors. Signed on back.

Also *three other water colors* by different artists.

(4)

JOHANN CHRISTOPH ERHARD, 1795—1822

1184—*Cattle.*

One in black chalk and pencil and *another* in sepia wash.

Also *four others* by various artists.

(6)

GOVAERT FLINCK, 1615—1660

1185—*Portrait of a Man.*

Carefully carried out in black chalk.

Two others in red chalk by different masters.

(3)

C. FREUDENBERG

1186—*Female Head.*

Red chalk.

And *three other drawings* by various masters. (4)

LUIGI GAZZI, 1638—1721

1187—*Triumph of Venus.*

Black chalk on blue paper.

Also *two others* by different artists. (3)

1188—*Diana Hunting.*

Pen and sepia drawing for fan mount.

And *four drawings* by other artists. (5)

FRIEDRICH GAUERMANN, 1807—1862

1189—*Cattle Resting.*

Pencil sketch.

Also *two washes* in sepia and bistre by different artists. (3)

GIOVANNI BATTISTA GAULLI (called IL BACICCI), 1639—1709

190—*Vision of a Saint.*

Pen and sepia drawing, washed.

Also *three others* by various artists. (4)

F. GIANNI, 18th Century

1191—*Triumph of Cupid.*

Pen and bistre drawing, heightened with white and washed.
On brown paper, having the effect of a chiaroscuro.

Five other drawings by various artists.

(6)

JAN VAN GOIJEN, 1596—1656

1192—*Landscape with a Big Tower and a City in the Distance.*

A sepia wash with some pen drawing.

Also *four pencil drawings* by various artists.

(5)

KARL FRIEDRICH HEINZMANN, 1795—1846

1193—*Suabian Peasant Smoking a Pipe.*

Pencil drawing, very fine.

Also *five other drawings* by various artists.

(6)

WIJBRAND HENDRIKS, 1744—1831

1194—*The Four Governesses of the "St. Elisabeth's Gasthuys,"
Harlem.*

Water color drawing, highly finished and carried out with
great care.

F. M. HERGENRÖDER

1195—*European Birds.*

Painted from life. Carefully carried out in body color.

(10)

MEINDERT HOBBEMA, 1638—1709

1196—*Landscape*.

In sepia wash.

And *another* by a different master.

(2)

ARNOLD HOOBRACKEN, 1660—1719

1197—*Christ and the Pharisee*.

Sepia wash.

Also *two others* by various artists.

CHARLES JACQUE, 1813—

1198—*The Harvest*.

Black chalk on blue paper.

Also *four other drawings* by various artists.

(5)

WILHELM VON KOBELL, 1766—1855

1199—*Cattle Piece*.

In red chalk.

Also *three pen and ink drawings* after Kobell.

And *two drawings* in red chalk by another master. (6)

CHRISTIAN LEINBERGER, 1706—1770

1200—*Huns on Horseback*.

Neutral tint wash.

And *seven others* by various masters.

(8)

A. LEROUX

1201—*Twenty-seven Designs for Limoges.*

In pencil, pen and ink and water colors.

(One lot)

LORENZO LIPPI, 1606—1664

1202—*Allegorical Figure.*

In red chalk.

Also *three others* by various masters.

(4)

CHRISTOPH VON LUBINITSKI (LUBIENSKY),
1659—1729

1203—*The Physician.*

Fine water color on parchment. Painted in miniature manner. Slightly rubbed.

MARIA SIBYLLA MERIAN, 1647—1717

1204—*A Flower with a Fly and a Butterfly.*

Carefully painted in body colors.

Also a pen and ink drawing by R. Krach.

(2)

FRANS VAN MIERIS, 1635—1681

1205—*Study of the Nude.*

Black and white chalk on blue paper.

Also *five other drawings* by various artists.

(6)

JEAN FRANÇOIS MILLET (called FRANCISQUE),
1666—1723

1206—*Landscape.*

In red chalk.

And *another* by a different master.

(2)

JEAN MICHEL MOREAU, LE JEUNE, 1741—1814

1207—*Illustration to French History.*

Gray in gray.

Also *three others*, by various artists.

(4)

E. MOREY

1208—*South View of Furness Abbey, Lancashire.*

Water color painting.

Also *five other drawings* by various artists.

(6)

BARTOLOMÉ ESTÉBAN MURILLO, 1617—1682

1209—*St. Barbara.*

Pen and ink, washed.

And *two other drawings* by various artists.

(3)

CHARLES JOSEPH NATOIRE, 1700—1777

1210—*Portrait of a Lady.*

Black and white chalk on blue paper.

Also *another black chalk drawing* by a different artist. (2)

CORNELIS VAN NOORDE

1211—*Portrait of a Lady.*

In black, red and white chalk, touched up in ink. Very fine, but foxed.

JAN VAN OS, 1744—1808

1212—*Still Life.* (Flowers and grapes.)

Water color drawing.

Also the *flower and fruit pieces* after Van Huysum, etched and highly colored by *Ploos van Amstel.* (3)

JOSEPH PARROCEL, 1648—1704

1213—*Study of a Man Standing.*

In red chalk.

Also *four other drawings* by various masters. (5)

FEYEN PERRIN, 1829—

1214—*Study of a Boy Asleep.*

Pencil and white chalk.

Also *six other drawings* by various artists. (7)

HENRI EMMANUEL FÉLIX PHILIPPOTEAUX,
1815—

1215—*Cavalry Officer.*

Pencil drawing.

Also a water color, *Cavalier Dressing His Wounded Leg.* (2)

GIOVANNI BATTISTA PIAZZETTA, 1682—1754

1216—*Juno Being Apprised of the Killing of Argus.*

Black chalk.

And *five other drawings* by various masters. (6)

CORNELIS POELENBURG, 1586—1667

Pupil of A. Bloemart.

1217—*Sketches for Women Bathing.*

Red chalk.

And *two others* by different masters. (3)

PORTRAITS

1218—*Albrecht Dürer.*

Tracing of Hollar's etching.

Albrecht Dürer.

Pencil drawing of the statue.

Ulrich von Hutten.

Pen and ink drawing.

Raphael Mengs.

Black chalk.

Napoleon (Caricature).

Sepia wash.

Radetzky, Field Marshal of Austria, 1766—1858.

Pencil drawing. (6)

PAUL POTTER, 1625—1654

1219—*Peasant Woman Milking a Cow.*

Drawing in black chalk.

Also an etching of the same by P. de La Mare. (One lot)

ERCOLE PROCACCINI, 1520—1591

1220—*Head of a Child.*

Red chalk.

And two other drawings by different masters. (3)

PIERRE PAUL PRUD'HON, 1758—1823

1221—*Portrait of a Lady.*

Black and white on blue paper.

Also five others by various artists. (6)

GEORG FRIEDRICH RAUSCHER, 19th Century

1222—*Italian Landscape.* Gouache.

And another landscape in water color by a different artist.

(2)

JEAN RENGGGLI, 19th Century

1223—*Mardigras Procession Passing a Funeral in Luzerne.*

Pen and ink drawing, washed; on gray paper.

R. RESIO, 19th Century

1224—*Italian Peasant Girl.*

Water color.

Italian shepherd. (2)

JOHANN ELIAS RIDINGER, 1698—1767

1225—*A Leopard.*

Water color.

Four Owls' Heads. 1791.

Black chalk.

(2)

HYACINTHE RIGAUD, 1659—1743

1226—*Portrait of a Man.*

Red chalk.

Head of a Man.

In black and red chalks, washed; by another artist. (2)

JOHANN HEINRICH ROOS, 1631—1685

1227—*Italian Shepherds and Their Herd.*

Red chalk drawing.

And *another* in bistre by a different master. (2)

SALVATOR ROSA, 1615—1673

1228—*Two Heads of Beggars.*

In red and black chalks.

(2)

PIERRE ÉTIENNE THÉODORE ROUSSEAU,

1812—1867

1229—*Landscape with a Pond.*

Wash in brown and white on brown paper.

Also *two others*, in water colors, by various artists. (3)

GEORG PHILIPP RUGENDAS, 1666—1742

1230—*Cavalry Attack.*

Black and brown wash.

Also *five other drawings* by various artists.

(6)

JOH. CHRISTIANUS SCHOTEL, 1787—1838

1231—*Marine.*

Black and white chalk, washed.

Also *two other drawings* by different masters.

(3)

W. H. SMALLWOOD, 19th Century

1232—*Hotel de Ville, Ypres.*

Water color drawing.

Also *three views of Oriental buildings* by another artist.

(4)

BARTHOLOMAEUS SPRANGER, 1546—1625

1233—*The Holy Family.*

Pen and sepia drawing, washed.

And *two drawings* in red chalk.

(3)

FRANCIS PHILIP STEPHANOFF, 1788—1860

1234—*Christ between the Two Thieves.*

After P. P. Rubens. Water color sketch.

And *three other works* by different artists.

(4)

A. TESTA, 18th Century

1235—*Head of the Virgin.*

Black and white chalk on blue paper; washed.

And *four other drawings* by various masters. (5)

GIOVANNI (NANNI) DA UDINE, 1487—1564

Pupil of Giorgione.

1236—*The Creation of Man and another.*

Pen and sepia drawings, washed.

Also *three other drawings* by various artists. (5)

IVO AMBROS VERMEERSCH, 1809—1852

1237—*Kremsier* (“Der Grosse Ring”).

Pencil drawing and wash.

And *a pen and ink drawing* by another artist. (2)

DAVID VINCKEBOONS, 1578—1629

1238—*Two Ladies and a Man in a Landscape.*

Pen and ink drawing, washed.

And *five other drawings* by various artists. (6)

GIOVANNI POLPATO, 1733—1803

1239—*Head of St. Peter.*

Black chalk drawing, heightened with white.

Also *three other drawings* by various artists. (4)

J. C. DE VRIES

1240—*Five Pencil Drawings.*

Some washed.

(5)

1241—*Five Pencil Drawings—Landscapes.*

(5)

ANTHONIE WATERLOO, 1598—1670

1242—*Study of Trees.*

In black and white chalk on blue paper.

Landscape.

In black chalk.

And *three other drawings* by various artists.

(5)

ANTOINE WATTEAU, 1684—1721

1243—*Young Girl.*

In black, red and white chalk on brown paper.

Two Men.

In red chalk.

Also *two works* by other artists.

(4)

FRANZ EDMUND WEIROTTER, 1730—1771

1244—*Two Landscapes.*

Sepia washes.

And *three works* by other artists; one of them a water color.

(5)

GEORG CHRISTIAN WILDER, 1797—1855

1245—*Courtyard and Staircase of the House Kraft at Nürnberg.*
Water color drawing.

Two sketches by the same; one in India ink, the other in black chalk.

Also a water color by another artist. (4)

WOLFF

1246—*Landscape.*

Pencil drawing.

Also five works by other artists. (6)

GIUSEPPE ZAIS, 1750—1784

1247—*Landscape with Ancient Ruins.*

Pen and sepia drawing, washed.

Also five other works by various artists, three of them facsimiles. (6)

DOMENICO ZAMPIERI (called DOMENICHINO),
1581—1641

1248—*Roman Soldiers.*

Drawing in red chalk.

Also three other drawings by old masters. (4)

FRAMED DRAWINGS AND WATER COLORS

EDUARD BENDERMAN

1249—*Study of Two Heads of Young Men.*

Black chalk. Oak frame.

Also *Head of a Woman.*

By another artist. Black and white chalk. Antique chestnut and gold frame. (2)

FRANÇOIS BOUCHER

1250—*Water Nymphs Watching Cupid's Play with Two Doves.*

Black and red chalk. Blue and gilt frame.

FREDERICK EDWIN CHURCH

1251—*Landscape with a Lake.*

Pencil drawing. Gilt frame.

Also an India ink drawing, probably Munich.

Oak frame. (2)

JEAN BAPTISTE CAMILLE COROT

1252—*Landscape.*

Brown chalk and wash. Gilt frame.

MARIANO FORTUNY Y CARBO

1253—*Seated Figure.*

Black and white chalk on purple paper. Gold frame.

KARL HERBSTHOFFER

1254—*Standard Bearer.*

Pencil and water color. Gold frame.

A Slave.

By another artist. Pencil drawing. Chestnut frame. (2)

CHARLES JACQUE

1255—*Children Playing with Sheep.*

Black and red chalk drawing, heightened with white. Gilt frame.

LAST

1256—*Fisherwoman.*

Sepia sketch. Rosewood frame.

Head of a Man and a Boy.

By Petteri. Antique chestnut and gold frame. (2)

EMANUEL LEUTZE

1257—“*Ave, Maria!*”

Pencil drawing and India ink wash. Walnut frame.

1258—*The Ghost.*

Sepia wash. Antique chestnut frame.

PIERRE ÉTIENNE THÉODORE ROUSSEAU

1259—*Landscape.*

Pencil drawing. Antique chestnut frame.

A Cow, Goat and Lamb.

By Poschorsky. Black chalk drawing. Black and gold frame. (2)

PETER PHILIP RUMPF

1260—*Study Head.*

In water color. Gold frame.

Mother and Children.

Old Italian master. Pen and sepia drawing. Gilt and black frame. (2)

EUGÈNE JOSEPH VERBOECKHOVEN

1261—*Sheep and Shepherd Dogs. 1857.*

Pencil drawing. Antique oak and silver frame.

LOUIS FRÉDÉRICK VILLENEUVE, 1796—1842

1262—*Oak Tree.*

Pencil drawing. Gold bronze frame.

Water Fall.

Sepia. By another artist. Maple and gilt frame. (2)

TH. WUEST

1263—*Savoyard and his Daughter.*

Water color. Walnut and gold frame.

Zouave.

Black and white chalk by a different artist. Maple and gilt frame. (2)

1264—*Commemoration of the German Revolution of 1848.*

Pencil drawing in oak frame.

1265—*Madonna of St. Sebastian.*

Pencil drawing on ivory after Correggio. Ebony frame.

1266—*General Grant.*

Black and white chalk drawing in medallion form. Gilt frame.

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J. O. WRIGHT

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Paris, 1737.

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MANAGERS.

THOMAS E. KIRBY,
AUCTIONEER.

ON FREE VIEW

9 A.M. UNTIL 6 P.M.

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

FROM THURSDAY, APRIL 13TH, 1905

UNTIL THE DAY OF SALE, INCLUSIVE

COLLECTION

OF THE LATE

DR. JOSEPH WIENER

UNRESTRICTED PUBLIC SALE

BY ORDER OF EXECUTORS

AT THE AMERICAN ART GALLERIES

ON THE AFTERNOONS AND EVENINGS OF

APRIL 17TH AND FOLLOWING DAYS

CATALOGUE

OF THE

ART AND LITERARY PROPERTY

NUMISMATIC COLLECTION

BRONZES AND BRIC-A-BRAC

COLLECTED BY THE LATE

DR. JOSEPH WIENER

TO BE SOLD AT UNRESTRICTED PUBLIC SALE BY ORDER
OF EXECUTORS

ON THE DATES HEREIN STATED

THE SALE WILL BE CONDUCTED BY
MR. THOMAS E. KIRBY
OF THE AMERICAN ART ASSOCIATION
MANAGERS

NEW YORK: 1905

Press of J. J. Little & Co.
Astor Place, New York

CONDITIONS OF SALE

1. *The highest Bidder to be the Buyer, and if any dispute arises between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

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THE AMERICAN ART ASSOCIATION, MANAGERS
THOMAS E. KIRBY, AUCTIONEER.

MINIATURES, BRONZES
BRIC-A-BRAC

FOURTH AFTERNOON'S SALE

THURSDAY, APRIL 20TH, 1905

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 2:30 o'CLOCK

MINIATURES

1—*Miniature Landscapes in Oil.*

On round panels. Signed on backs, "Bahie." Ormolu
easel frames. 2 pieces.

2—*Miniature of a Lady.*

Eighteenth century costume. Ormolu frame.
 $6\frac{3}{4}$ by $5\frac{1}{2}$ inches.

3—*Miniature Paintings.*

Two girls worshipping the statue of Pan, framed in an
antique steel buckle. Also, two cupids, reclining on clouds.
Both have velvet mats. 2 pieces.

4—*Miniature Paintings.*

Girl with violin. Eighteenth century, red leather case.
Woman in Dutch costume. Ebonized frame. 2 pieces.

5—*Miniatures.*

Ivory and parchment. Ladies in eighteenth century costumes.

Ormolu frames. 2 pieces.

6—*Miniatures.*

Holy family, round velvet mat.

Lady in costume, early nineteenth century. 2 pieces.

7—*Miniature Paintings.*

Italian landscape. Water color. Carved ivory frame.

Portrait of an old woman. Panel. Signed, Ferd. Schiertz.

Ormolu frame. 2 pieces.

8—*Miniatures.*

Portraits of ladies. Eighteenth century. Ebonized frames.

2 pieces.

9—*Ivory Miniatures.*

Spanish artillery officer. Square wood frame. Another,
U. S. naval uniform. Ormolu frame. 2 pieces.

10—*Ivory Miniatures.*

Young woman in Roman costume.

Another. An old woman holding a key, entwined with a
snake. Velvet mats. 2 pieces.

11—*Ivory Miniatures.*

Young girl. Watteau costume. Another. Woman dressed
in blue with white ruff. 2 pieces.

12—*Ivory Miniatures.*

French ladies in costume. Early eighteenth century.
Signed, G. G. Boutin, 1755. Plush frames. 2 pieces.

13—*Ivory Miniatures.*

Men in military costume of eighteenth century. Plush frames. 2 pieces.

14—*Ivory Miniatures.*

Napoleon I. Military costume. English lady, period George IV. Plush frames. 2 pieces.

15—*Ivory Miniatures.*

Countess Kinsky By Claude Pierre, Vienna, 1843.
Countess L. Zichi. By same artist. 2 pieces.

16—*Ivory Miniatures.*

Man and woman. Costume late eighteenth century. Wood frames. 2 pieces.

17—*Ivory Miniatures.*

Portrait of a lady. Signed De Lusse.
Portrait of a man. Eighteenth century. 2 pieces.

18—*Ivory Miniatures.*

Portrait of a man. Directoire period.
Portrait of a Dutch child. 2 pieces.

19—*Miniature Paintings.*

A Dutch festival. The other a raft in a storm at sea.
Ormolu frames. 2 pieces.

20—*Ivory Miniatures.*

Girl with lyre. Signed, L. D. Portrait of a man. Costume of French Revolution. Signed, Locquert. Plush frames. 2 pieces.

21—*Ivory Miniatures.*

Small oval head of Countess L. Zichi by Claude Pierre,
Vienna, 1843. Portrait of a man. George IV period. Or-
molu frames. 2 pieces.

22—*Ivory Miniatures.*

Portrait of Beethoven. Ormolu frame.
Man in costume of George IV, in case. 2 pieces.

23—*Miniature Paintings.*

Curious portrait of a man on parchment; fancy costume.
Another on ivory, Directoire period. Wood frames.
2 pieces.

24—*Ivory Miniatures.*

Portraits of men; eighteenth century costume. 2 pieces.

25—*Ivory Miniature.*

Portrait of an English gentleman in a red coat. George
IV. period. Square wood frame.

26—*Ivory Miniature.*

Portrait of a young girl with a large white hat. Gilt frame.

27—*Ivory Miniature.*

Portrait of Madame de Beaurepaire and favorite dog.
Signed, A. L., 1813. Square wood frame.

28—*Ivory Miniature.*

Portrait of a young girl singing. Not signed. Red leather
case.

29—*Ivory Miniatures.*

Portrait of Baraguey d'Hilliers. Another of an old man with long beard. Gilt wood frames. 2 pieces.

30—*Miniature Paintings.*

Portrait of Princess Fugger in equestrian costume. Gilt frame.

Another. Young girl in Italian costume. Wood frame. 2 pieces.

31—*Ivory Miniature.*

Portrait of La Selerine de Grimeoux in fancy costume. Gilt frame.

32—*Ivory Miniatures.*

Small round portraits of lady and gentleman. Dutch costume. Eighteenth century. 2 pieces.

33—*Ivory Miniatures.*

Portrait of I. G. von Thiele; dated 1796. Another of a man; same period. Gilt oval frames. 2 pieces.

34—*Ivory Miniatures.*

Two portraits of children and one of a young girl. Last signed, Lazeonia. Ormolu frames. 3 pieces.

35—*Ivory Miniatures.*

Portrait of an Austrian archduke in military costume. Another, of a young man; period Louis XIV. 2 pieces.

36—*Ivory Miniatures.*

Small oval portrait, Marie Louise. Another of Klopstock. Gilt frames. 2 pieces.

37—*Ivory Miniature.*

Portrait Mary, Queen of Scots. Mounted under heavy glass, with solid metal back. Can be worn as a locket.

38—*Ivory Painting.*

Virgin and Child. Reverse side, crowned monogram, V. M. in gold. Saw pierce work. Gold locket frame; glass on both sides. Can be worn as a pendant.

39—*Ivory Miniature.*

Portrait of a young English gentleman, period George IV. Engraved and gilt metal case.

40—*Ivory Miniatures.*

Lady and gentlemen, in costume Louis XVI.

Portrait of an English lady, costume George IV.

2 pieces.

41—*Ivory Miniatures.*

Portrait of an American lady painted by M. L. Wagner, Albany, 1850. Locket frame.

Portrait of a man, costume 1820. In oval wood frame.

2 pieces.

42—*Ivory Miniatures.*

Portrait of a lady. George III period.

Portrait of an English general.

Portrait of General Heron, 1824.

3 pieces.

43—*Ivory Miniatures.*

Portrait of Baron d'Erlach.

Portrait of Ferdinand of Brunswick.

And one of a gentleman. Eighteenth century.

3 pieces.

44—*Ivory Miniatures.*

Portrait of the actress Commérice. Portrait of Sir Hudson Lowe. Gilt frames.

2 pieces.

45—*Ivory Miniatures.*

Portrait of the composer Grétry. Portrait of a queen.
And one of a gentleman, period 1820. Gilt frames.
3 pieces.

46—*Ivory Miniatures.*

Portraits of a young and an old man in costume of eighteenth century. Latter signed, Guibert, 1796. 2 pieces.

47—*Ivory Miniatures.*

Portrait of a man; locket frame with hair in back.
Portrait of a man, military costume. Empire period.
2 pieces.

48—*Ivory Miniatures.*

Portrait of Signor Ludovici Torelli, and another of the same period. White metal frames. 2 pieces.

49—*Ivory Miniature.*

Portrait of a singer. Directoire period. Finely chiselled ormolu frame.

50—*Ivory Miniature.*

Exquisitely painted miniature of a lady by Theodor Wüst. Signed. Oval. Not framed.

51—*Ivory Miniatures.*

Portrait of a lady. Early Empire period.
Portrait of a Spanish lady of rank. 2 pieces.

52—*Ivory Miniatures.*

Portraits of an English lady and gentleman. George III period. Small oval gilt frames. 2 pieces.

53—*Ivory Miniature.*

Portrait of General Heron. Fine ormolu frame.

54—*Ivory Miniatures.*

Portrait of Mlle. de Evigny. Portrait of a French officer (signed, A. Scharff, 1770). Eighteenth century. Oval ormolu frames. 2 pieces.

55—*Ivory Miniature.*

Portrait of an English lady of about 1850. Round ormolu frame.

56—*Ivory Miniatures.*

Portraits of lady and gentlemen. Period of George IV. 2 pieces.

57—*Ivory Miniature.*

Portrait of a gentleman; period Louis XIV. Heavy ormolu frame.

58—*Ivory Miniature.*

Portrait of André Chénier. Costume of Louis XV. Antique metal locket frame with hair in back.

59—*Ivory Miniatures.*

Portrait of J. D'Alembert.

Portrait of a gentleman.

Portrait of a schoolboy. Signed.

Portrait of a gentleman. 3 pieces.

60—*Ivory Miniatures.*

Portrait of a French marshal. First Empire. And two others in civilian costume. Same period. 3 pieces.

61—*Ivory Miniatures.*

Portrait of a lady. Louis XVI period.

Another in costume of First Empire.

2 pieces.

62—*Ivory Miniatures.*

Portrait of a young man. Directoire period. Octagonal frame, with hair in back; and another of an old man.

2 pieces.

63—*Ivory Miniatures.*

Portrait of an Italian cardinal and two others of gentlemen.

3 pieces.

64—*Ivory Miniatures.*

Portraits of lady and gentlemen. George III period. Gilt frames.

2 pieces.

65—*Ivory Miniatures.*

Portraits of lady and gentlemen of eighteenth century. Gilt frames.

2 pieces.

66—*Ivory Miniatures.*

Portrait of a young girl. Watteau costume.

Portrait of a man; reverse. "Memory" picture on back, in gilt locket frame.

2 pieces.

67—*Ivory Miniatures.*

Portrait of Lopaz Lemarmain. Portrait of a lady. First Empire period. Gilt frames.

2 pieces.

68—*Ivory Miniatures.*

Portraits of the composers Cochère and Haydn. Small oval gilt frames.

2 pieces.

69—*Ivory Miniatures.*

Portrait of an English gentleman about 1820 period.
Locket frame. C. K. monogram engraved on back.
Another of an Italian lady. First Empire period.

2 pieces.

70—*Ivory Miniatures.*

Portrait of Caroline Wengar. Another of a man of eighteenth century. Gilt frames.

2 pieces.

71—*Ivory Miniatures.*

Portraits of a lady (Louis XV period), and of Louis XVI.
The last in a locket frame.

2 pieces.

BRIC-A-BRAC

71A—*Three Specimens of Lace.*

Two pieces Brussels edging and one doily.

71B—*Specimens of Lace.*

Milanese, Greek and other types.

71C—*Pair Lace Cuff's.*

Irish crochet.

71D—*Milanese Lace Border.*

Sixteenth century.

Length, 25/8 yards.

71E—*Milanese Lace Flounce.*

Sixteenth century.

Length, 21/2 yards.

71F—*Milanese Lace Flounce.*

Sixteenth century.

Length, 33/8 yards.

72—*Snuff Box.*

Round ivory box. Enamel painting of a gentleman.
Eighteenth century. As is.

Diameter, 2½ inches.

73—*Snuff Box.*

Round box. Italian crystalline. Serpentine. Metal joint.
Diameter, 3 inches.

74—*Snuff Box.*

Oval banded agate box. Silver mounted. Early eighteenth
century.

2 by 3 inches.

75—*Snuff Box.*

Round tortoise-shell box. Gold inlaid.

76—*Snuff Box.*

Oblong, thin, mottled agate box; gilt mountings. Eighteenth
century.

2½ by 3¼ inches.

77—*Snuff Box.*

Oval red agate box. Gilt metal mountings. Early eighteenth
century.

2½ by 3¼ inches.

78—*Snuff Box.*

Oval box of polished agatized wood; finely chased gold
mounting.

2½ by 3¼ inches.

79—*Snuff Box.*

Round box, banded agate; gilt metal mounting.

Antique, round tortoise-shell box; gilt mounts.

Both as is.

2 pieces.

80—*Ointment Box.*

Round box of ivory. Cover inlaid with gold.

Diameter, 2½ inches.

81—*Snuff Box.*

Round box of papier maché. Embossed portrait of Rousseau; on bottom, portrait of Voltaire.

Diameter, 3 inches.

82—*Snuff Box.*

Antique oval box of translucent agate; gilt mounts.

1 3/4 by 3 inches.

83—*Snuff Box.*

Small oval silver box; outside chased in lizard skin design. Medallion in relief on cover, a mounted knight giving his cloak to a beggar.

1 1/2 by 2 inches.

84—*Snuff Box.*

Vienna silver box with hinged cover; gilt inside; outside finely chased.

1 3/4 by 3 1/4 inches.

85—*Snuff Box.*

Oval Russian silver box, with hinged cover; gilt inside. Entire surface covered with a chased design of grape vine.

2 1/4 by 3 inches.

86—*Snuff Box.*

Chased silver mountings. Cover a polished section of Chinese “Gold stone”; bottom of mother-of-pearl.

2 by 3 inches.

87—*Snuff Box.*

Scotch-shape box of polished agate. Metal mounts.

2 by 3 inches.

88—*Snuff Box.*

Oval Russian serpentine box. Metal mounts. Fine work.

2 by 2 3/4 inches.

89—*Snuff Box.*

Scotch-shape box of tortoise-shell. Cover carved. Metal joint.

2 by 2 3/4 inches.

90—*Snuff Box.*

Oval French box of amber shell, inlaid with gold. Louis XV period.

2 by 2½ inches.

91—*Snuff Box.*

Oblong Russian box of polished Ural granite. Metal joint.

2 by 3½ inches.

92—*Snuff Box.*

Round Spanish box of carved horn. Religious subjects. Antique.

Diameter, 3 inches.

93—*Snuff Box.*

Odd-shaped box. Carved from a dull, liver-colored agate. Metal joint.

3 by 3¼ inches.

94—*Snuff Box.*

Oblong silver-mounted box; sides in panels. Cut from elephant teeth.

2½ by 3¾ inches.

95—*Snuff Box.*

Round papier maché box, decorated with gilt stars on a red ground.

Diameter, 3¼ inches.

96—*Snuff Box.*

Round box. Ivory sides; glass top and bottom. Top ornamented with mosaic work. Eighteenth century. French.

Diameter, 2¼ inches.

97—*Snuff Box.*

Round amber shell box; gold mounted; on cover under glass a vase with bouquet composed of seed pearls and filigree gold. French. Eighteenth century.

Diameter, 2½ inches.

98—*Snuff Box.*

Round papier maché box; with portrait of a lady on cover by Casidine, 1859.

Diameter, 2½ inches.

99—*Snuff Box.*

Round tortoise-shell box. Portrait of a man, Directoire period, on cover.

Diameter, 2½ inches.

100—*Snuff Box.*

Round box. Amber, horn and gold inlay. Painting of insects on cover. Louis XVI period.

Diameter, 2½ inches.

101—*Snuff Box.*

Round shell box. Miniature of a lady, First Empire period, on cover.

Diameter, 3¼ inches.

102—*Snuff Box.*

Oblong box; papier maché. Ivory miniature of a man on cover.

2 by 3½ inches.

103—*Snuff Box.*

Round box of olive wood and tortoise-shell. Miniature of a lady on cover.

Diameter, 3½ inches.

104—*Snuff Box.*

Round tortoise-shell box. Flower painting under glass on cover.

Diameter, 3¼ inches.

105—*Snuff Box.*

Papier maché. On cover, enamelled painting of a landscape and castle.

106—*Snuff Box.*

Tortoise-shell. On cover, an ivory painting of a landscape.

107—*Snuff Box.*

Papier maché. On cover, view of the cathedral at Anvers.
Made by Myer and Wried, Brunswick.

108—*Hair Pin Box.*

Oblong metal box. Enamelled painting (landscape) on cover; inside gold lacquer.

$2\frac{1}{4}$ by $4\frac{3}{4}$ inches.

109—*Bonbonnière.*

Finely chased round silver box. In the top is a coin of Louis XVI dated 1774.

110—*Bonbonnière.*

Massive round silver box. Top and bottom silver medals of Pope Gregory XVI.

111—*Snuff Box.*

Small, oblong, gold. Repoussé decoration. Louis XVI period. Has interior cover.

112—*Snuff Box.*

Small round box. Made of Siberian green quartzite, a very rare mineral. Metal mounts.

113—*Bonbonnière.*

Oval silver box. Cover, finely chased bust of Christ with Lamb. Italian.

114—*Bonbonnière.*

Round silver box. Hinged cover. Coin of Louis XV.

115—*Bonbonnière*.

Round silver box. Top a French medal; bottom a Spanish dollar.

116—*Bonbonnière*.

Small globe; porcelain; decorated with flowers. Gilt mounts.

117—*Jewelry*.

Profile portrait of a lady; carved in ivory. Oval. Mounted as brooch.

118—*Medallion*.

Round panel (wedgewood effect). White figures on blue ground. “Procession of the Infant Bacchus.”

Diameter, 3 inches.

119—*Medallion*.

Profile portrait of Antoine Van Dyck. Black lava.

Diameter, 2½ inches.

120—*Medallion*.

Profile bust portrait of Henry of Navarre carved in lava. Plush and gilt frame.

4 inches.

121—*Medallion*.

Profile portrait of Louis Philippe in modelling wax, under glass. Round ebonized frame.

4¼ inches.

122—*Medallion*.

Profile portrait of Napoleon I crowned with laurels. Composition; under glass. Round ebonized frame.

1¾ by 2½ inches.

123—*Medallion*.

Profile portrait of Louis XVIII. White, unglazed porcelain. Brass frame.

123A—*Medallion.*

Portrait of Charles XII of Sweden. Repoussé silver picture. Gilt frame. Antique game counter. 3 pieces.

124—*Amber.*

A bracelet consisting of ten egg-shape beads and a cross.

125—*Wood Carving.*

Scent bottle carved from a fruit pit. Carved and reticulated grape vine and birds.

126—*Wood Carving.*

Small Greek Ikon carved in boxwood. The Virgin and Child, and heads of many saints. Fine example of antique work.

$1\frac{3}{4}$ by $2\frac{1}{2}$ inches.

127—*Wood Carving.*

Antique Dutch tobacco box. Carved with "The Descent from the Cross" in high relief. Lacks cover. Boxwood.

Length, 4 inches.

128—*Shell Carving.*

Chinese card case of tortoise-shell. Carved over entire surface. Landscape and figures.

$2\frac{1}{2}$ by 4 inches.

129—*Wood Carving.*

Boxwood eyeglass case. Carved on both sides with portraits and conventional ornament in relief.

$2\frac{1}{2}$ by $3\frac{3}{4}$ inches.

130—*Wood Carving.*

Chinese card case, white wood. Carved over entire surface. Landscape and figures.

$2\frac{3}{4}$ by $4\frac{1}{4}$ inches.

131—*Wood Carring.*

Greek Ikon, or Holy Emblem. Finely carved and pierced on both sides and decorated with colors. Boxwood.

132—*Antique Keys.*

Wrought iron keys. Handles finely pierced and carved. Spanish. Seventeenth century. 5 pieces.

133—*Seal.*

Silver, finely chased. Engraved with initials D. M. Handle of carved ivory. Three infant acrobats.

$4\frac{1}{4}$ inches.

134—*Seal.*

Silver, finely chased. Handle of carved ivory. Rose vine in bloom.

$3\frac{3}{4}$ inches.

135—*Japanese Ivory.*

Carved and tinted statuette of a young girl.

$3\frac{1}{4}$ inches.

136—*Japanese Ivory.*

Carving of a young girl and stork.

3 inches.

137—*Ointment Box.*

Round ivory box with cover. Finely carved floral ornament. Diameter, $2\frac{3}{4}$ inches.

138—*Seal.*

Solid silver bust of Venus; finely wrought. Has onyx and marble pedestal.

Height, $2\frac{3}{4}$ inches.

139—*Hair-Pin Box.*

Oblong ivory box. Fine sided. Copper hinge and catch. Engraved with conventional ornament.

Length, $3\frac{1}{2}$ inches.

140—*Hair-Pin Box.*

Oblong ivory box; shape of a Dutch chest. Engraved with conventional ornament.

Length, 3½ inches.

141—*Ivory Carving.*

Statuette of the Virgin and Child.

7 inches.

142—*Ivory Carving.*

Figure of a gentleman. Period of Louis XIV. Ebonized base.

8½ inches.

143—*Ivory Carving.*

Figure of a court lady. Period of Louis XIV. Ebonized base.

8 inches.

144—*Lava Carving.*

Bust of Dante. Marble base.

4½ inches.

145—*Lava Carving.*

Bust of Minerva. Marble base.

5¼ inches.

146—*Lava Carving.*

Seated statuette of Henry IV of France. Marble base.

3¼ inches.

147—*Lava Carving.*

Roman Medusa head. Marble base.

5 inches.

148—*Lava Carving.*

Bust of Themistocles. Marble base.

3½ inches.

149—*Cameos.*

Naples ware plate; repaired; with 45 small Italian stone cameos; portraits of Roman emperors, etc.

150—*Triptic.*

Three panels. Holy pictures. Carved from Lebanon cedar wood. Protected by glass covers.

151—*Triptic.*

Three panels. Holy pictures. Carved from olive wood. Centre panel; glass covered.

152—*Triptic.*

Three panels. Holy pictures. Carved from Lebanon cedar wood. Pictures protected by glass. Fine work.

153—*Watch Box.*

Trunk shape, of ebony. Bound with carved ivory. Inside lined with boxwood; containing a hinged watch frame of ivory. Swiss workmanship.

154—*Jewelry.*

Set of pendant and earrings. Enamelled paintings of children swinging. Gold mounted with gold bow knots; set with seed pearls; in leather case.

155—*Paper Weights.*

Very fine specimen of landscape marble.

$2\frac{1}{4}$ by $4\frac{3}{4}$ inches.

Another of red jasper. Oval.

2 by 3 inches.

2 pieces.

156—*Paper Weight.*

Russian mosaic. Malachite with panel of birds and flowers in relief.

$3\frac{3}{4}$ by $5\frac{1}{2}$ inches.

157—*Paper Weights.*

Black and mottled marble, with mosaic pictures. 2 pieces.

158—*Paper Weights.*

Marble, with mosaic picture of Roman bridge. Massive glass. Covering painting of a cathedral. 2 pieces.

159—*Watch.*

Bull's-eye silver watch. Verge movement made by James Sherwood, London. Repoussé outside case. Fob chains, and two large silver keys. Eighteenth century.

160—*Filigree Box.*

Oblong box, with hinged cover. Heavy Norwegian filigree work in silver. 2 by 3½ inches.

161—*Miniature.*

Portrait of Charles I in filigree silver frame.

162—*Cabinet Specimen.*

Metal butterfly, with gilt and jewelled wings. With panels of Florentine mosaic. Birds and flowers.

163—*Cabinet Specimen.*

Oval brooch of black onyx, with applied work of gold and colored enamels (vase of flowers). Made by Claude Pierre of Vienna.

164—*Cabinet Specimen.*

A gilt metal plant, with pearl and colored enamel insects. Carved bronze and onyx base.

4 inches.

165—*Miscellaneous Lot.*

Silver coin spoon, silver lute pin, Roman coin pin and seven other ornaments. 10 pieces.

166—*Scent Bottle.*

Made of a small iron shell; six sided; engraved and inlaid with silver and gold. 3½ inches.

167—*Jewel Box.*

Polished lapis lazuli panels; gilt mountings; ball feet.

1¼ by 2¼ inches.

168—*Jewel Box.*

Polished, banded agate; gilt mountings, with ball feet.

1¾ by 2¾ inches.

169—*Enamel.*

Limoges enamel painting. Subject: Meet of Henry of Navarre with Marie de' Medici. Signed, P. R.

5¾ by 6½ inches.

170—*Enamel.*

Limoges enamel painting. Venus teaching Cupid to draw the bow. Red velvet frame.

171—*Enamel.*

Limoges enamel painting of Cupid and maid finding the dove's nest. Red velvet frame.

172—*Illumination.*

Portrait of St. Augustus in colors on parchment. Fancy rhinestone frame.

173—*Illumination.*

Portrait of St. Catherine in colors on parchment. Fancy rhinestone frame.

174—*Illumination.*

Portrait of a saint in colors on parchment. Fancy rhine-stone frame.

175—*Illumination.*

Painting on parchment of St. John. Inscribed, St. Joannes. Neromi cerus. Praga Submersus, 1393, 16 May. Fancy Italian metal frame.

4½ by 3 inches.

176—*Madonna.*

Painted in colors, on a slab of alabaster. Ebonized frame.
5 by 4 inches.

177—*Fan.*

Chinese ivory fan. Exquisitely carved and pierced sticks. Zodiacial animals and landscape panel. Red velvet case.

178—*Fan.*

Amber horn sticks; reticulated; decorated with spangles and gold outline. Louis XVI period. Blue velvet case.

179—*Fan.*

Horn sticks; decorated with a landscape painting and gold tracery. Louis XVI period. Blue velvet case.

180—*Enamelled Box.*

Japanese cloisonné enamel; deep box, with cover. Flowers and birds on blue background.

3½ by 4½ inches.

181—*Enamelled Box.*

Chinese cloisonné enamelled box, with cover. Conventional flower pattern on a blue background.

4 by 6 inches.

182—*Jewel Box.*

Vienna box; turquoise blue, outlined with gold and enamelled jewels. Ormolu mountings. Lined with satin.

5 by 8 inches.

183—*Jewel Box.*

Italian chiselled bronze box, with panel of mosaic. Satin lined.

4 by 6 inches.

184—*Enamel.*

Antique Chinese enamelled bowl. Cobalt blue, with panels; landscape and figures.

Diameter, 4½ inches.

185—*Enamel.*

Japanese cloisonné enamel tea jar, with cover. Avanturine surface, with flowers and butterflies.

4 inches.

186—*Enamel.*

Japanese cloisonné enamel vase; ovoid form. Conventional ornament.

6¼ inches.

187—*China.*

Two after-dinner Dresden porcelain cups and saucers; flower decoration.

2 pieces.

188—*China.*

Small Dresden cup and saucer; flower decoration applied in relief.

189—*China.*

Clignan court. Straight cup and saucer. Diamond-shape panels; outlined in green with conventional flowers.

190—*China.*

Chocolate cup and saucer; green and gold. Conventional currant vine.

191—*China*.

Japanese eggshell porcelain cup and saucer. Floral decoration.

192—*China*.

Dresden porcelain feeding cup and saucer. Oriental flower decoration.

193—*China*.

Extra large Kaga porcelain cup and saucer, decorated with figures; red and gold.

194—*China*.

Small Delft tankard. Oriental conventional flower decoration. Pewter mounts.

195—*China*.

Candlestick. "Morning Glory" design. Made by Jacob Petit, Paris, about 1790.

196—*Venetian Glass*.

Scent bottle; red glass; enamelled in gold and colors. Made by Testolini.

Tumbler. Same maker. Covered with filigree gilt metal.
2 pieces.

Height of scent bottle, 4½ inches.

197—*China*.

Japanese powder box and cover. Cloisonné enamel on porcelain. Turquoise blue with conventional flower decoration.

198—*China*.

Dresden figure. Boy and vase. As is.

199—*China.*

Dresden inkstand. Chinese God of Good Luck seated in the rose garden.

200—*China.*

Small Worcester figures. Candle extinguisher and figure of a man. 2 pieces.

201—*China.*

Dresden figures. Rat catcher. Cake peddler. The game seller. 3 pieces.

202—*China.*

Dresden figures. Chinese mandarin. Movable head and hands. 5 inches.

203—*China.*

Figure of the Sheep Shearer.

8½ inches.

204—*China.*

Dresden figures. Cupids and the broken vase. As is. 9½ inches.

205—*China.*

Tournay; soft paste. Gravy tureen, cover and stand. Blue and gold conventional flower decoration.

206—*China.*

Large cake dish; reticulated border and handles. Blue and gold decoration.

Diameter, 9 inches.

207—*China.*

Modern wedgewood. Tea service, cups and saucers. Candlestick. 9 pieces.

208—*Glass.*

Red and gold Bohemian glass. Segar lamp in form of
scent bottle, and large tumbler. 2 pieces.

209—*Glass.*

Pair antique Bohemian red glass vases. Engraved panels.
Hunting scenes. 2 pieces.
9 $\frac{1}{4}$ inches.

210—*Glass.*

Bohemian ruby glass. Odor box, containing two small cut
and gilt bottles. Ormolu mounts. First Empire period.
Height, 4 inches.

211—*Miniature Painting.*

Diana and attendant resting in a wood. Cupid in distance.
Round panel; plush frame. 2 $\frac{1}{4}$ inches.

212—*Mosaic.*

Italian landscape and ruins. Velvet frame.
1 $\frac{3}{4}$ by 3 $\frac{1}{4}$ inches.

213—*Panel Picture.*

Landscape and sheep. Gilt and wood frame.
3 $\frac{3}{4}$ by 4 $\frac{1}{2}$ inches.

214—*Tapestry Picture.*

Head of Christ. Ornamental Byzantine border. Signed,
Pasanisi Caetani. Under glass; gilt frame.
4 $\frac{3}{4}$ by 3 $\frac{1}{2}$ inches.

215—*Miniature Painting.*

Oval Dutch landscape and figures under glass. Gilt frame.
3 $\frac{3}{4}$ by 4 $\frac{3}{4}$ inches.

216—*Miniature Painting.*

Portraits of two gentlemen on parchment; under glass.
Oak frame. 2 $\frac{1}{2}$ by 2 inches.

217—*Miniature Painting.*

Two angels and cherub watching sleeping infant. Parchment, under glass. Gilt frame.

4 by 5½ inches.

218—*Miniature Paintings.*

Two water colors. German landscapes. Under glass. Gilt frames. A pair.

2 pieces.

219—*Miniature Painting.*

The Ruined Abbey. Water color. Under glass. Gilt frame.

2¾ by 4 inches.

220—*Miniature Painting.*

A Dutch Festival. Water color. Under glass. Gilt frame.

4¾ by 4 inches.

221—*Miniature Painting.*

A street in a Norman village. Water color. Under glass. Gilt frame.

4½ by 3¼ inches.

222—*Portrait.*

Young man in student costume; period of Medici. Under glass. Gilt frame.

8 by 6½ inches.

223—*Portrait.*

Tinted pencil drawing of a lady. Dutch costume. Under glass. Gilt and enamel frame.

6 by 4½ inches.

224—*Ivory Miniature.*

Portrait of a young girl, laurel wreath on head and angel wings, playing on a lyre. Signed, S. G., 1828, lower right corner. Original frame.

5 by 4¾ inches.

225—*Illumination.*

Letter A, cut from a mediæval MSS., in gold and colors.
King David and the Captives. Under glass. Gilt frame.
6 by 4½ inches.

226—*Panels.*

Small, oval oil paintings of Italian ruins. Under glass.
gilt frames. 2 pieces.
5½ by 7 inches.

227—*Panel.*

View of an ancient fortified seaport. Oil. Under glass.
gilt frame. 3 by 8 inches.

228—*Miniature Painting.*

Small, oval Madonna after Murillo. Under glass. Gilt
frame and shadow box.
3 by 2½ inches.

229—*Antique Tapestry.*

Spanish portrait of a saint. Under glass. Old gilt frame.
15 by 10 inches.

230—*Plaque.*

Head of a Madonna. Oval, plush frame.
7½ by 5½ inches.

231—*Plaque.*

Oval, porcelain plaque. Cherubs, after Murillo. Plush
and gilt frame.
5½ by 7¼ inches.

232—*Panel Painting.*

Half length, semi-draped figure of a saint. Under glass.
Gilt frame and shadow box.
7 by 5½ inches.

233—*Plaques.*

Round, porcelain, deep plates. Aquatic bird. Black and
white. Signed, "Exleben." Ebonized frames. 2 pieces.
Diameter, 10 inches.

234—*Plaques.*

Deep plates. Subject, cat and rat. Dog's head. Ram head. Black and white. Signed, Exleben. Ebonized frames. 3 pieces. 10 inches.

235—*Plaque.*

Large French plaque. Subject, Deer in Forest. Signed, H. Framed.

Diameter, 19½ inches.

236—*Tile.*

Dutch decorated tile. Nymphs bathing. Landscape in blue; figures in red. Framed.

14½ by 10½ inches.

237—*Tile.*

Dutch decorated tile. Landscape in light cobalt blue. Framed.

9½ by 21 inches.

Signed, G. SCHOPIN.

238—*Tile.*

Dutch decorated tile. "Still Life," in colors. Framed. 36 by 17½ inches.

Signed, G. SCHOPIN.

239—*Mosaic.*

Italian mosaic in colors. Ruins of ancient Rome. Gilt frame.

13½ by 19 inches.

Signed, A. TROIS, ROMA.

240—*Mosaic.*

Italian mosaic in colors. St. Peter's in Rome. Gilt frame. 16 by 24 inches.

241—*China.*

Chinese bowl. Mottled blue glaze.

Diameter, 7 inches.

242—*China*.

Japanese crackle jar and cover; floral decoration over glaze.
10 inches.

243—*China*.

French porcelain. Ovoid vase. Oriental decoration in color.
The Japanese Juggler.

14½ inches.

244—*China*.

Large pair modern Chinese vases. Nankin. Flower panels
in brilliant colors. 2 pieces.
25 inches.

245—*Statuette*.

Parian figure. The Captive of Cupid.

15½ inches.

246—*China*.

French porcelain vase, with reticulated cover. Oriental
form and decoration.

10½ inches.

247—*China*.

Modern. Capo di Monti. Pair of decorative pitchers.
Cupids and dolphins; high relief; brilliant colors.

14½ inches.

248—*China*.

Extra large Bohemian jar-shape vase, with bronze mounted
pedestal. Opalescent white surface. Panel painting,
“German Wedding Feast.” Pedestal decorated with gold
scroll pattern and flowers. Also large plush pedestal.

Total height, 43 inches.

249—*Miniature Trajan's Column*.

In red marble, with small bronze statue of emperor.

21¾ inches.

250—*French Clock.*

Polished black marble. By Barbedienne, Paris. Ornamented with large bronze group, Mars and Cupid.

Signed, A. DRESSLER, HOFGARTEN, ROME, 1863.

Total height, 27 inches.

251—*French Clock.*

Black marble and bronze statue. Diana hunting.

Total height, 30 inches.

252—*Bronze Statue.*

Venus Accroupie. From the antique marble in the Museum Pio Clement, Rome.

24½ inches.

253—*Antique Japanese Bronze Vase.*

Flaring top; ring handles.

12 inches.

254—*Bronze Pompeian Urn.*

With cover. Mythological decoration in high relief. Marble base.

14 inches.

255—*Bronze Statue.*

Greek maiden.

14½ inches.

Signed, DUMAIGE.

256—*Bronze Statue.*

Jeune Fille. By E. Aizelin, 1863. Cast by Barbedienne.

16 inches.

257—*Bronze Statue.*

Mignon. By E. Aizelin. Cast by Barbedienne.

16 inches.

258—*Pair Bronze Busts.*

Bacchante and Nymph. Fluted marble bases.

18 inches.

259—*Bronze Statue.*

Faun playing the flute. By Barbedienne. Marble base.
22 inches.

260—*Bronze Statue.*

Aphrodite after the Bath.
20 3/4 inches.
Signed, BEER.

261—*Bronze Statue.*

Euterpe (marble base). From antique marble in Louvre.
Height, 23 inches.
Réduction Mécanique Mercier Alla. Collas,
Breveté.

262—*Bronze Statue.*

Augustus Caesar, from the antique marble in Vatican.
23 3/4 inches.
Signed, A. DRESSLER, HOFGARTEN, ROMA, 1867.

263—*Bronze Statue.*

Polymnie. From the antique marble in Louvre.
22 inches.
Réduction Mécanique Mercier Alla. Collas,
Breveté.

264—*Bronze Group.*

Bacchante and Satyr by Clodion. Cast by Barbedienne.
22 inches.

265—*Bronze Medallion.*

Of Gambetta.
Diameter, 12 inches.

266—*Bronze.*

Medallion profile portrait of Francois Arago. Gilt frame.
Diameter, 8 1/2 inches.

267—*Bronze.*

Cast of an antique battle axe. Blade decorated with equestrian figure also lion holding cross. The pick, an eagle's beak. Shaft engraved in arabesque pattern.

Length, 26 inches.

268—*Bronze Statuette.*

Nymph and shell.

Signed, F. BARBÉDIENNE, Founder.

9½ inches.

269—*Bronze Animal.*

The Wounded Grayhound.

Signed, A. VOGT.

8 inches.

270—*Bronze Paper Clip.*

Deerhound's head. Movable jaws.

5 inches.

271—*Bronze Model of a Female Hand.*

Marble base.

272—*Bronze Bust of Benjamin Franklin.*

Ebonized wood base.

10½ inches.

273—*Bronze Bust of Voltaire.*

By Houdon. 1777.

11 inches.

274—*Antique Form Bronze Vase.*

Bacchus and attendants in relief. Cupid and swan on cover.

10 inches.

275—*Ormolu Bronze Group.*

Musical cupids. Marble base.

6¾ inches.

276—*Bronze Group.*
Lion and snake. *6½ inches.*

277—*Bronze Group.*
Dog and tortoise.
Signed, A. JACQUEMART. *6½ inches.*

278—*Antique Chinese Bronze.*
Temple vase. Four sided. Floral ornament. *4½ inches.*

279—*Japanese Bronze Vase.*
Flaring top. *6¼ inches.*

280—*Bronze Bas-Relief.*
Donatello.
Signed, E. LEONI. *6½ by 3½ inches.*

281—*Bronze Medallion.*
Head of Liberty. By Barbedienne. 1880. *Diameter, 5¾ inches.*

282—*Bronze Inkstand.*
Celestial globe, tripod frame. Marble base. *5½ inches.*

283—*Bronze Medallion.*
Napoleon I. *Diameter, 6½ inches.*

284—*Bronze Medallion.*
Disraeli.
Signed. *Diameter, 5½ inches.*

285— <i>Bronze Roman Bull Standing.</i>		
Marble base.		$5\frac{3}{4}$ inches.
286— <i>Pair Antique Bronze Urns.</i>		
With marble bases.		7 inches.
287— <i>Bronze Bust of Rousseau.</i>		
Cast by Barbedienne.		
<i>Signed, F. BARBÉDIENNE, Founder. Réduction Mécanique.</i>		
<i>A. Collas, Breveté. Julia Hisson.</i>		
		9 inches.
288— <i>Bronze Bust of the Composer Haydn.</i>		
<i>Réduction Mécanique.</i>		
<i>A. Collas, Breveté. Julia Hisson.</i>		
		9 $\frac{1}{2}$ inches.
289— <i>Japanese Bronze.</i>		
Water rat and grapes. On table.		
		4 $\frac{1}{4}$ inches.
290— <i>Bronze Grayhound and Ball.</i>		
Signed, P. J. Mene.		
		6 inches.
291— <i>Bronze Bird.</i>		
Marble base.		
		5 inches.
292— <i>Pair of Small Bronze Lions.</i>		
Marble bases.		
		4 inches.
293— <i>Small Bronze Group of Dogs.</i>		
On marble base.		
		4 inches.
294— <i>Bronze Bust of Homer.</i>		
		5 $\frac{3}{4}$ inches.
295— <i>Bronze Bust of the Composer Haydn.</i>		
<i>Signed, F. BARBÉDIENNE, Founder.</i>		
		6 inches.

296—*Bronze Bust of Man.*
Signed, JAMES JINDEAU, 1851. 7 inches.
Seal. Sculp. Mecque. Alla. Collas.

297—*Bronze Bust of Murat, King of Naples.* 4½ inches.

298—*Bronze Bust of Marie Louise.* 4¾ inches.

299—*Bronze Bust of Admiral Bailly.* 3¼ inches.

300—*Bronze Bust of George Washington.* 3½ inches.
Seal mark. Sculp. Mecque. Alla. Collas.

301—*Pair of Large Porphyry Coups.*
 Oval bodies. Square bases. Height, 18 inches.

301A—*Large Bronze Vase.*
 With side handles. Conventional ornament. Square marble base. Height, 23½ inches; diameter, 20 inches.

302—*Marble.*
 Medallion bust of Cupid. Framed; under glass.
Signed, C. BABAD. Diameter, 12 inches.

303—*Marble.*
 Bas-relief profile portrait of a lady. Framed.
Signed, E. J. KAULZE. 18 by 23 inches.

304—*Marble.*
 Life-size draped bust of a lady. (Artist's name erased from back.) 24 inches. Marble and wood pedestal. Total height, 55 inches.

305—*Marble Pedestal.*

Variegated black marble column. White marble base and capital.

Height, 56 inches.

306—*Marble Pedestal.*

Similar to the preceding.

Height, 56 inches.

307—*Marble Pedestal.*

Similar to the preceding.

Height, 56 inches.

308—*Marble Pedestal.*

Similar to the preceding.

Height, 56 inches.

309—*Marble Pedestal.*

Light gray marble.

Height, 43 inches.

310—*Pedestal.*

Black walnut.

Height, 37 inches.

311—*Red Marble Base.*

Square shape.

14 by 14 inches.

312—*Red Marble Base.*

Round shape.

Height, 8½ inches; diameter, 14 inches.

AMERICAN ART ASSOCIATION,

MANAGERS.

THOMAS E. KIRBY,
AUCTIONEER.

ON FREE VIEW

9 A.M. UNTIL 6 P.M.

AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH, NEW YORK

FROM THURSDAY, APRIL 13TH, 1905
UNTIL THE DAY OF SALE, INCLUSIVE

COLLECTION

OF THE LATE

DR. JOSEPH WIENER

UNRESTRICTED PUBLIC SALE

BY ORDER OF EXECUTORS

AT THE AMERICAN ART GALLERIES
ON THE AFTERNOONS AND EVENINGS OF
APRIL 17TH AND FOLLOWING DAYS

CATALOGUE

OF THE

ART AND LITERARY PROPERTY

NUMISMATIC COLLECTION

BRONZES AND BRIC-A-BRAC

COLLECTED BY THE LATE

DR. JOSEPH WIENER

TO BE SOLD AT UNRESTRICTED PUBLIC SALE BY ORDER
OF EXECUTORS

ON THE DATES HEREIN STATED

THE SALE WILL BE CONDUCTED BY

MR. THOMAS E. KIRBY

OF THE AMERICAN ART ASSOCIATION

MANAGERS

NEW YORK : 1905

Press of J. J. Little & Co.
Astor Place, New York

CONDITIONS OF SALE

1. *The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*

3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, if required, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

4. *The Lots to be taken away at the Buyer's Expense and Risk within twenty-four hours from the conclusion of the Sale, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.*

5. While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof, for damage or injury occasioned thereby.

6. *To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*

7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.*

8. *The undersigned are in no manner connected with the business of the cartage or packing and shipping of purchases, and although they will afford to purchasers every facility for employing careful carriers and packers, they will not hold themselves responsible for the acts and charges of the parties engaged for such services.*

THE AMERICAN ART ASSOCIATION, MANAGERS.

THOMAS E. KIRBY, AUCTIONEER.

PAINTINGS AND
WATER COLORS

CATALOGUE

THIRD EVENING'S SALE

THURSDAY, APRIL 20TH, 1905

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 8 O'CLOCK

OIL PAINTINGS AND WATER COLORS

UNKNOWN

1—*Landscape.*

Height, 7½ inches; length, 10 inches.

UNKNOWN

2—*Flower Girl.*

Height, 10½ inches; width, 8 inches.

YONGKIND (ATTRIBUTED TO)

3—*Delft Haven.*

Pencil drawing.

Height, 10 inches.

SCHIEDGRIT

4—*Marine.*

Signed at the lower right, SCHIEDGRIT, 62.

Height, 9½ inches; length, 13 inches.

M. SAENS

5—*Preparing the Meal.*

Signed at the lower left, M. SAENS.

Height, 10 inches; width, 8½ inches.

UNKNOWN

6—*Kitchen Interior.*

Height, 11 inches; length 12 inches.

UNKNOWN

7—*Church Interior.*

Height, 7½ inches; width, 6 inches.

TH. FORT

8—*Hunting Scene.*

Signed at the lower right, TH. FORT.

Height, 8 inches; length, 11 inches.

LACOMBIE

9—*Lowland Pasture.*

Signed at the lower left, LACOMBIE.

Height, 11 inches; length, 15½ inches.

OSWALD ACHENBACH

10—*Landscape.*

Height, 4 inches; length, 7 inches.

UNKNOWN

11—*Young Bacchanals.*

Height, 9 inches; length, 13 inches.

UNKNOWN

12—*Waiting.*

Height, 13 inches; width, 9½ inches.

FRANÇOIS VAN SEVERDONCK

13—*Old Friends.*

Signed at the lower right, FRANCOIS VAN SEVERDONCK, 1885.

Height, 5½ inches; length, 7 inches.

PALLIERI

14—*Interior.*

Height, 8½ inches; width, 6 inches.

E. LEMMENS

15—*Chickens and Doves.*

Signed at the lower left, E. LEMMENS, 65.

Height, 5½ inches; length, 8 inches.

E. A. SCHMIDT

16—*Head of Man.*

Height, 5½ inches; width, 4½ inches.

ÉDOUARD FRÈRE

17—*Peasant Woman.*

Signed at the lower left, ED. FRÈRE, 54.

Height, 9 inches; width, 6½ inches.

SAMUEL COLMAN, N.A.

18—*Edge of the River.*

Signed at the lower left, SAM COLMAN.

Height, 6 inches; length, 14 inches.

A. DIEFFENBACH

19—*The Interesting Book.*

Signed at the upper right, A. DIEFFENBACH, 1865.

Height, 10½ inches; width, 8 inches.

LEYCKERT

20—*View in Antwerp.*

Signed at the lower left, LEYCKERT.

Height, 9 inches; width, 7 inches.

ANTON SEITZ

21—*Figure of Man.*

Signed at the lower right, ANT. SEITZ.

Height, 6 inches; width, 4 inches.

MEYER VON BREMEN

22—*The Birthday Present.*

Pencil drawing.

Signed at lower centre, MEYER VON BREMEN, 1847.

Height, 4½ inches; length, 6½ inches.

C. HOFT

23—*The Lovers.*

Signed at the lower right, C. Hoft.

Height, 10½ inches; width, 7½ inches.

C. G. KOSTER

24—*Evening Glow.*

Signed at the lower left, C. G. KOSTER.

Height, 9 inches; length, 12 inches.

LOUIS ROBBE

25—*Sheep and Goat.*

Signed at the lower left, ROBBE.

Height, 11½ inches; length, 15 inches.

R. SWAIN GIFFORD

26—*Going Home, Evening.*

Signed at the lower left, R. SWAIN GIFFORD.

Height, 8 inches; length, 12 inches.

EUG. DESHAYES

27—*On the Seine.*

Signed at the lower right, EUG. DESHAYES.

Height, 8½ inches; length, 12½ inches.

L'ENFANT DE METZ

28—*The Duet.*

Signed at the lower right, L'ENFANT DE METZ.

Height, 10½ inches; width, 8½ inches.

A. SCHELFHOUT

29—*Winter in Holland.*

Signed on back, A. SCHELFHOUT, 1857.

Height, 9½ inches; length, 13 inches.

B. OMMEGANCK

30—*Sheep and Goats.*

Signed at the lower left, B. OMMEGANCK.

Height, 11½ inches; length, 13½ inches.

H. KOEKKOEK

31—*Leaving the Harbor.*

Signed at the lower right, H. KOEKKOEK.

Height, 9 inches; length, 13 inches.

1

A. GENISSON

32—*Interior of Cathedral.*

Signed at the lower left, A. GENISSON, 1849.

Height, 16 inches; width, 12½ inches.

H. HERZOG

33—*On the Coast.*

Signed at the lower left, H. HERZOG.

Height, 10 inches; length, 15 inches.

EMILIE LAMBINET

34—*French Landscape.*

Signed at the lower left, EMILIE LAMBINET, 1859.

Height, 10½ inches; length, 15½ inches.

HENRIETTE RONNER

35—*Dogs at the Window.*

Signed at the lower right, HENRIETTE RONNER.

Height, 14½ inches; width, 11½ inches.

J. M. ROOS

36—*Evening.*

Height, 11 inches; length, 15 inches.

E. BARRON

37—*Waiting.*

Signed at the lower left, E. BARRON.

Height, 10½ inches; length, 14 inches.

C. TROYON (ATTRIBUTED)

38—*Driving Home the Herd.*

Height, 8 inches; length, 13 inches.

A. HAMMAN

39—*Flowers.*

Signed at the lower left, A. H., 1870.

Height, 9½ inches; length, 15 inches.

A. VAN OSTADE (ATTRIBUTED)

40—*The Village Tavern.*

Height, 13 inches; width, 11 inches.

D. TENIERS (ATTRIBUTED)

41—*The Boar Hunt.*

On copper.

Height, 11½ inches; length, 15 inches.

TH. FORT

42—*The Charge.*

Signed at the lower left, TH. FORT.

Height, 10 inches; length, 13 inches.

F. O. C. DARLEY

43—*The Escape.*

Colored drawing.

Signed at the lower left, F. O. C. DARLEY.

O. BLAS

44—*Festival of St. Agnes.*

Water color.

Signed at the lower left, O. BLAS NAPOLI.

CH. QUAEDVLUG

45—*In the Stable.*

Signed at the lower right, CH. QUAEDVLUG, ROMA, 1862.

Height, 14½ inches; length, 18 inches.

A. COUDER

46—*Fruit.*

Signed at the lower left, A. COUDER.

A. KAERCHER

47—*Flowers.*

Signed at the lower left, A. KAERCHER, 1853.

Height, 16½ inches; width, 14 inches.

D. TENIERS (ATTRIBUTED)

48—*The Hunt.*

On copper.

Height, 11½ inches; length, 14½ inches.

J. H. vd LOOK

49—*Painting the Portrait.*

Signed at the right centre, J. H. vd. LOOK.

Height, 12 inches; length, 15½ inches.

E. FORBES

50—*The Ox Team.*

Signed at the lower left, E. FORBES, 1871.

Height, 14 inches; length, 17 inches.

KLUYVER

51—*Winter in Holland.*

Signed at the lower left, KLUYVER.

Height, 13 inches; length, 18 inches.

A. B. VERON

52—*In the Stable.*

Signed at the lower right, A. B. VERON, 1860.

Height, 13 inches; length, 18 inches.

S. H. BALGER

53—*Stonehenge.*

Water color.

Signed at the lower right, S. H. BALGER.

Height, 11½ inches; length, 22 inches.

UNKNOWN

54—*Heidelberg Castle.*

Height, 23 inches; width, 16½ inches.

UNKNOWN

55—*Head of Dog.*

Height, 15 inches; width, 12 inches.

UNKNOWN

56—*Horse's Head.*

Height, 20 inches; width, 13 inches.

UNKNOWN

57—*Sunset on the Coast.*

Height, 12 inches; length, 22 inches.

UNKNOWN

58—*Flowers.*

Water color.

Height, 16½ inches; length, 20 inches.

UNKNOWN

59—*The Reader.*

Height, 18½ inches; width, 12½ inches.

J. H.

60—*On the River Bank.*

Signed at the lower left, J. H.

Height, 16½ inches; length, 20½ inches.

UNKNOWN

61—*Flowers.*

Height, 19 inches; width, 14 inches.

VINCENZO MARCHI

62—*Roman Forum.*

Water color.

Signed at the lower right, VINCENZO MARCHI, 1855.

Height, 16 inches; length, 26 inches.

A. HULK

63—*Dutch Fishing Boats.*

Signed at the lower right, A. HULK.

Height, 16 inches; length, 24 inches.

G. SAAL

64—*A Rocky Coast.*

Signed at the lower right, G. SAAL, 49.

Height, 13 inches; length, 19½ inches.

D. B. SCHMITT

65—*The Departure.*

Signed at the lower left, D. B. SCHMITT.

Height, 16½ inches; length, 20 inches.

CACCANI

66—*The Major Domo.*

Water color.

Signed at the lower left, FATTO DA CACCANI, ROMA, 1885.

Height, 19½ inches; width, 13½ inches.

DAVID TENIERS (ATTRIBUTED)

67—*Dutch Landscape.*

Height, 17 inches; length, 22 inches.

DAVID DE HEEM

68—*Fruit.*

Height, 16 inches; length, 23 inches.

WM. SHAYER

69—*The Return from Market.*

Signed at the lower right, WM. SHAYER.

Height, 14½ inches; length, 18½ inches.

P. VAN MIEREVELT (ATTRIBUTED)

70—*Head of Woman.*

Height, 19½ inches; width, 15 inches.

J. A. OERTEL

71—*Forbidden Fruit.*

Signed at the lower right, J. A. OERTEL.

Height, 21½ inches; width, 15 inches.

H. BURKEL

72—*The Mountain Smithy.*

Signed at the lower left, H. BURKEL.

Height, 11½ inches; length, 16 inches.

JOHN J. HAMMER

73—*Moonlight.*

Signed at the lower right, JOHN J. HAMMER.

Height, 17 inches; width, 14 inches.

J. LAWRENCE

74—*Head of Young Girl.*

Height, 16 inches; width, 14 inches.

J. KLUYVERS

75—*View near Munich.*

Signed at the lower left, J. KLUYVERS.

Height, 12½ inches; length, 17½ inches.

F. TORTEZ

76—*The Return from Pasture.*

Signed at the lower right, F. TORTEZ.

Height, 18 inches; width, 15 inches.

PETER NEEFS

77—*Cathedral Interior.*

Height, 12½ inches; length, 21½ inches.

W. L.

78—*Moonlight on the Lake.*

Signed at the lower right, W. L., 76.

Height, 18 inches; length, 23½ inches.

P. MUNTEN

79—*The Road through the Forest.*

Signed at the lower right, P. MUNTEN.

Height, 17 inches; length, 23 inches.

HENRY MOSLER

80—*At the Spring.*

Signed at the upper left, HY. MOSLER, PARIS.

Height, 24 inches; width, 19 inches.

RESIO

81—*Interior and Figures.*

Water color.

Signed at the lower right, RESIO.

Height, 21 inches; length, 28 inches.

UNKNOWN

82—*Head of an Old Man.*

Height, 27 inches; width, 19½ inches.

DAVID DE CONINCK

83—*Old Man with Turban.*

Height, 28 inches; width, 25 inches.

J. P. HASENCLEVER

84—*The Careless Vintner.*

Signed at the lower right, J. P. HASENCLEVER, 1840.

Height, 29 inches; width, 22½ inches.

UNKNOWN

85—*Head of Man.*

Height, 23 inches; width, 17½ inches.

ENGLISH SCHOOL

86—*By the Riverside.*

Height, 20 inches; width, 20 inches.

UNKNOWN

87—*The Flight into Egypt.*

Height, 20 inches; length, 26 inches.

UNKNOWN

88—*Landscape and Cattle.*

Height, 18½ inches; length, 24 inches.

UNKNOWN

89—*St. Laurence.*

Height, 27½ inches; width, 20 inches.

DON LORENZO MONTERI

90—*Flowers.*

Height, 29 inches; width, 22½ inches.

D. TENIERS

91—*Tavern Scene.*

Signed at the lower left, D. TENIERS.

Height, 21 inches; length, 30 inches.

H. GUDE

92—*Mountain Gorge, Norway.*

Signed at the lower right, H. GUDE, 1852.

Height, 24½ inches; length, 31 inches.

UNKNOWN

93—*Gypsies' Camp.*

Height, 21 inches; width, 28 inches.

SCHOOL OF GUERCINO

94—*Sybil.*

Height, 29½ inches; width, 24 inches.

G. DORÉ

95—*Jérémie.*

Drawing.

Signed at the lower right, G. Doré.

Height, 27 inches; width, 20 inches.

UNKNOWN

96—*Girl with Dove.*

Height, 27½ inches; width, 22½ inches.

CLAUDE LORRAIN (ATTRIBUTED)

97—*Vessel Entering the Harbor.*

Height, 20½ inches; length, 28½ inches.

E. CASTIN

98—*The Mountain Road.*

Signed at the lower right, E. Castin, 1848.

Height, 21½ inches; length, 27 inches.

A. CHERUBINI

99—*Game.*

Signed at the lower right, A. Cherubini, 1855.

Height, 24 inches; length, 28 inches.

H. CARMIENKE

100—*Landscape.*

Signed at the lower right, H. Carmienke, N. Y., 1861.

Height, 19 inches; length, 26 inches.

JAMES WEBB

101—*Evening.*

Signed at the lower left, JAMES WEBB.

Height, 12 inches; length, 22 inches.

G. PULIAN

102—*Castle on the Rhine.*

Signed at the lower left, G. PULIAN.

Height, 17 inches; width, 25½ inches.

C. A. TADIN

103—*The Letter Writer.*

Water color.

Signed at the lower right, C. A. TADIN.

Height, 21½ inches; width, 14 inches.

A. STEVENS

104—*Sunshine.*

Signed at the lower right, AGUPIT STEVENS.

Height, 31½ inches; width, 20½ inches.

J. NOEL

105—*The Ferry.*

Signed at the lower right, J. NOEL.

Height, 19½ inches; length, 26 inches.

D. MAAS

106—*Halt at the Inn.*

Signed at the lower left, D. MAAS, 1681.

Height, 25½ inches; width, 18½ inches.

P. VAN SCHENDEL

107—*Market Scene—Candle-light Effect.*

Height, 26 inches; width, 20 inches.

STERNACH

108—*Italian Landscape.*

Height, 18 inches; length, 27½ inches.

G. DE JONGH

109—*Feeding the Chickens.*

Signed at the lower right, G. DE JONGH.

Height, 25 inches; width, 21 inches.

J. HUYGENS

110—*Game.*

Signed at the lower right, J. HUYGENS, 1856.

Height, 20 inches; length, 30 inches.

GIULIO EWING

111—*At the Fountain.*

Water color.

Signed at the lower left, GIULIO EWING.

Height, 29½ inches; width, 21 inches.

CANALETTO

112—*Venice.*

Height, 25 inches; length, 32 inches.

UNKNOWN

113—*Salome.*

Height, 33 inches; width, 27 inches.

UNKNOWN

114—*Interior of Cathedral.*

Height, 31½ inches; width, 26½ inches.

G. SCHOPIN

115—*The Luncheon.*

Porcelain.

Signed at the lower right, G. SCHOPIN.

Height, 35 inches; width, 17½ inches.

G. TERBURG (ATTRIBUTED)

116—*The Doctor's Visit.*

Height, 28 inches; width, 23 inches.

E. SCHUBACH

117—*The First Grandchild.*

Signed at the lower left, E. SCHUBACH.

Height, 21½ inches; length, 27½ inches.

H. ESCHKE

118—*Sunset on the Havel.*

Signed at the lower left, H. ESCHKE, 1860.

Height, 22½ inches; length, 33½ inches.

F. RICHARDT LUND

119—*Cathedral of Lund.*

Signed at the lower right, F. RICHARDT LUND, SEPT. 27, 1851.

R. JORDAN

120—*The Convalescing Child.*

Signed at the lower left, J. R., 1863.

Height, 22½ inches; length, 26½ inches.

DAVID DE HEEM

121—*Fruit, Flowers and Still Life.*

Signed at the lower left, DAVID DE HEEM.

Height, 24 inches; length, 30½ inches.

V. VALENTINI

122—*The Bottle of Chianti.*

Signed at the upper right, V. VALENTINI.

Height, 30 inches; width, 23 inches.

UNKNOWN

123—*The Village Fair.*

Height, 20½ inches; length, 38½ inches.

ROBERTSON

124—*A Penny, Please.*

Signed at the lower right, ROBERTSON.

Height, 34 inches; width, 25½ inches.

H. GUDE

125—*Mountain Farm in Norway.*

Signed at the lower left, H. GUDE, 1845.

Height, 24½ inches; length, 35 inches.

P. MASS

126—*Fish.*

Height 27½ inches; length, 36 inches.

F. RUMIROS

127—*Return from the Fields.*

Water color.

Signed at the lower left, F. RUMIROS, ROME, 1884.

Height, 37 inches; width, 24 inches.

JULIUS SCHRADER (AFTER)

128—*Portrait of Humboldt.*

Height, 35 inches; width, 30 inches.

J. E. HAMMAN

129—*Episode in Perugino's Life.*

Signed at the lower left, J. E. HAMMAN.

Height, 37 inches; width, 29 inches.

P. VAN SCHENDEL

130—*Market Scene at Night.*

Signed at the lower left, P. VAN SCHENDEL.

Height, 26½ inches; length, 39 inches.

J. MERTZ

131—*The Portrait.*

Signed at the lower right, J. MERTZ.

Height, 33 inches; width, 26 inches.

COELMAN AND VERMURSCH

132—*Brussels Cathedral.*

Signed at the lower right, J. F. COLEMAN & J. VERMURSCH.

Height, 33 inches; width, 28 inches.

E. SAINTAIN

133—*Dressing for the Ball.*

Pastel.

Signed at the lower left, E. SAINTAIN.

Height, 34½ inches; width, 30½ inches.

G. CONTARINI

134—*The Flight into Egypt.*

Height, 34 inches; width, 27½ inches.

VAN HASSENHOOS

135—*Elizabeth and Leicester.*

Signed at the lower right, VAN HASSENHOOS, 57.

Height, 36½ inches; width, 28½ inches.

G. PALLIZZI

136—*Return from Pasture.*

Signed at the lower right, PALLIZZI.

Height, 40½ inches; width, 29 inches.

JACOBERT

137—*Fruit and Flowers.*

Signed at the lower right, JACOBERT.

Height, 40 inches; width, 24 inches.

ADRIAN VAN DEIST

138—*The Village Fair.*

Height, 28 inches; length, 43½ inches.

P. PERUGINO (ATTRIBUTED TO)

139—*The Adoration.*

Height, 40 inches; width, 40 inches.

A. LEU

140—*Mentone.*

Signed at the lower left, A. LEU.

Height, 45 inches; width, 32 inches.

UNKNOWN

141—*A Saint.*

Height, 48 inches; width, 39 inches.

RIEDEL (AFTER)

142—*Sa Kontala.*

Height, 51 inches; width, 32½ inches.

143—*Design for Sculpture in Pediment.*

Height, 24 inches; length, 62 inches.

J. VAN LERIUS

144—*Esmeralda.*

Signed at the upper right, J. VAN LERIUS.

Height, 32 inches; length, 64 inches.

UNKNOWN

145—*Mediterranean Port.*

Height, 55 inches; width, 19½ inches.

UNKNOWN

146—*Italian Landscape.*

Height, 55 inches; width, 19½ inches.

TIEPOLO (ATTRIBUTED)

147—*Rebecca at the Well.*

Height, 40 inches; length, 53 inches.

JULIUS HUBNER

148—*Shepherd Boys.*

Signed at the lower centre, JULIUS HUBNER, DRESDEN, 85.

Height, 46 inches; length, 76 inches.

RUBENS (AFTER)

149—*Triumph of Religion.*

Height, 54 inches; length, 76 inches.

TANNEUR

150—*Ship Afire.*

Signed at the lower left, TANNEUR.

Height, 50½ inches; length, 64 inches.

AMERICAN ART ASSOCIATION,
MANAGERS.

THOMAS E. KIRBY,
AUCTIONEER.

ON FREE VIEW

9 A.M. UNTIL 6 P.M.

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

FROM THURSDAY, APRIL 13TH, 1905

UNTIL THE DAY OF SALE, INCLUSIVE

COLLECTION

OF THE LATE

DR. JOSEPH WIENER

UNRESTRICTED PUBLIC SALE

BY ORDER OF EXECUTORS

AT THE AMERICAN ART GALLERIES

ON THE AFTERNOONS AND EVENINGS OF

APRIL 17TH AND FOLLOWING DAYS

CATALOGUE

OF THE

ART AND LITERARY PROPERTY

NUMISMATIC COLLECTION

BRONZES AND BRIC-A-BRAC

COLLECTED BY THE LATE

DR. JOSEPH WIENER

TO BE SOLD AT UNRESTRICTED PUBLIC SALE BY ORDER
OF EXECUTORS

ON THE DATES HEREIN STATED

THE SALE WILL BE CONDUCTED BY

MR. THOMAS E. KIRBY

OF THE AMERICAN ART ASSOCIATION

MANAGERS

NEW YORK: 1905

Press of J. J. Little & Co.
Astor Place, New York

CONDITIONS OF SALE

1. *The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*
2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*
3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, if required, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*
4. *The Lots to be taken away at the Buyer's Expense and Risk within twenty-four hours from the conclusion of the Sale, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.*
5. While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof, for damage or injury occasioned thereby.
6. *To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*
7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.*
8. *The undersigned are in no manner connected with the business of the cartage or packing and shipping of purchases, and although they will afford to purchasers every facility for employing careful carriers and packers, they will not hold themselves responsible for the acts and charges of the parties engaged for such services.*

THE AMERICAN ART ASSOCIATION, MANAGERS.
THOMAS E. KIRBY, AUCTIONEER.

ANTIQUE AND MODERN
COINS AND MEDALS
GOLD, SILVER, BRONZE AND
COPPER

COMPILED BY
HENRY DE MORGAN AND DAVID PROSKEY

FIFTH AFTERNOON'S SALE

FRIDAY, APRIL 21ST, 1905

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 2.30 O'CLOCK

GOLD, SILVER, BRONZE, COPPER, AND OTHER COINS AND MEDALS

ROMAN IMPERIAL SERIES

FIRST BRONZE, OR AES

1— <i>Julius Caesar and Augustus. Tiberius. Caligula, Claudius, Agrippina.</i> A lot of rare coins but in poor state of preservation.	12 pieces.
2— <i>Nero. 54-68 A.D. Reverses: Triumphal arch, Temple of Janus. Roma. Decursio.</i> An interesting lot of artistic pieces.	4 pieces.
3— <i>Nero.</i> Another interesting lot. Temple of Janus, Triumphal Arch, etc.	6 pieces.
4— <i>Vespasianus. 69-79 A.D. Reverses: Pax, Mars, Salus, Iudea Capta, etc.</i> All from fine to poor.	6 pieces.
5— <i>Titus. 79-81 A.D. Rev. Annona. Domitianus. 81-96 A.D. Reverses: Jupiter, Emperor and Victory. Mars, etc.</i>	5 pieces.

6—*Trajanus*. 98–117 A.D. An interesting collection of eleven different reverses such as: *Vic. Dac.* ~~Via~~ *Via Trajana*, etc. 14 pieces.

7—*Hadrianus*. 117–138 A.D. A collection of all different reverses such as: *Spes*, *Roma*, *Salus* *Galley*, *Hilaritas*, etc. 20 pieces.

8—*Hadrianus*. Eight different reverses: *Restitutor Orbis Terrarum*, *Adventus Aug. Africa*. *Dacia*. *Roma*, etc. *Sabina*. Four reverses. An interesting lot. 12 pieces.

9—*Antonius Pius*. 138–161 A.D. A very interesting set of 18 different reverses: The Antonine Column, Romulus and Remus, The Tiber, *Roma*, *Felicitas*, *Salus*, etc. None absolutely duplicate. 28 pieces.

10—*Faustina Senior*, wife of *Antoninus*. 138–141 A.D. Her coins are among the most artistic in the Roman series. Six reverses: *Aeternitas*, *Pietas*, *Consecratio*, etc., but no exact duplicate. 13 pieces.

11—*Marcus Aurelius*. 139–161 A.D. Twenty-six reverses illustrating the history of the emperor, such as: *VIC. PAR.* *VIC. GER.* *Trophy*, *Victory*. *PRIMI DECENNALES*, *CONSECRATIO*, etc. 25 pieces.

12—Another similar lot, with great variety of reverses. 26 pieces.

13—*Faustina Junior*, wife of *Marcus Aurelius*. 161–175 A.D. A set of seventeen different reverses such as: *AETERNITAS*, *CONSECRATIO*. *DIANA*, *SALVS*. *Cybele seated*, *Juno*, etc. 17 pieces.

14—*Lucius Verus*. 161–169 A.D. Reverses: *Mars*, *Victory*. *Abundantia*. *VIC. PAR.* *Lucilla*, wife of *Verus*. Reverses: *Pietas*, *Juno*, *Fecunditas*, *Ceres*. *Vesta*, *Diana*, etc. 20 pieces.

15—*Commodus*. 175–192. With reverses of Jupiter, Pallas Fortune, etc. Seventeen varieties. *Crispina*, wife of Commodus. Reverse of Concordia. 20 pieces.

16—*Didius Julianus*. 193 A.D. Rev. Fortuna. *Septimius Severus*. 193–211. Rv. Mars. *Julia Domna*, wife of Severus. Four reverses. *Julia Mæsa*. Rev. Vesta, Juno and Pietas. A lot of rare coins. 10 pieces.

17—*Severus Alexander*. 221–235 A.D. A great variety of reverses such as: Virtus, Mars, Spes, Victoria. Apollo, Pax, Æquitas, Providentia, etc. No absolute duplicate. An interesting set. 24 pieces.

18—*Julia Mammæa*, mother of Sev. Alexander. Reverses: Vesta. Felicitas. Fecunditas, with Venus standing or seated. A set of great variety. 14 pieces.

19—*Maximinus I.* 235–238 A.D. Reverses: Salus, Pax, Victoria, Victoria Germanica, Fides Militum. Emperor with military standards. 18 pieces.

20—*Paulina*, wife of Maximinus. Rv. Paulina seated on a Peacock. *Maximus*. 235–238 A.D. Rv. Principi Juventuti. *Pupienus*. 238 (reign of three months). Rev. Victoria. All rare but in poor state of preservation. 4 pieces.

21—*Gordianus III.* 238–244 A.D. Reverses: Liberalitas, Felicitas, Concordia. Fortuna seated, Jupiter standing, etc. A set of great variety of types. 21 pieces.

22—*Philippus I.* —249 A.D. Eleven different reverses. Salus. Victoria, Temple. The Millennial reverse of Romulus, Remus and the Wolf. *Otacilia*, wife of Philippus I. Reverses of Concordia and Pudicitia. 18 pieces.

23—*Philippus II.* —248 A.D. Rev.: Principi Juvent. Virtus. Victoria, Pax. *Sæculares*, Liberalitas. *Trajanus Decius*. —251 A.D. *Hostilianus*. —251. 10 pieces.

SECOND BRONZE, OR HALF AES

24—An interesting lot including *Augustus*, *Tiberius*, *Agrippa*, *Drusus*, *Germanicus*. Some of them very fine specimens. 28 pieces.

25—Another lot. *Claudius*, *Nero*, *Vespasianus*, with *Judaea Capta*. *Titus*, *Domitian*, with great variety of reverses. 37 pieces.

26—*Antonia*, *Nerva*, *Trajanus*, one with the Trajan column, *Hadrianus*; one with reverse of *Hispania*. Great variety of reverses. Some of the coins in fine preservation. 31 pieces.

27—*Antoninus Pius*. *Faustina I* and *II*. *Marcus-Aurelius*, *Commodus*, *Crispina*, *Geta*. *Sev. Alexander*, *J. Paula*, *Philippus*, *Otacilia*, *Severina*, etc. A lot of great variety. 42 pieces.

BRONZE COINS: MISCELLANEOUS LOTS

28—A fine set of “Follis,” or first brass: *Diocletianus*, *Constantius I*, *Severus*, *Galerius*, *Maximianus*, *Maximinus*, *Constantinus I*, *Maxentius*, etc. Fine preservation and great variety of types. 43 pieces.

29—A lot of great variety, including issues of the Roman Republic and Imperial coins from *Augustus* to the Byzantine era. 136 pieces.

30—Colonial Roman issues mostly from Egypt: *Hadrianus* and *Antoninus Pius*, 1st Brass. Third bronzes from Alexandria, and a few other colonials. Also a few Byzantine coppers. 48 pieces.

31—A very fine lot of Greek bronze coins, including: *Agathocles*, *Hiero*, *Bruttium*, *Neapolis*, *Agrigentum*, etc. Also some large *Ptolemies*. These coins are of great variety and many of them very fine. 66 pieces.

32—*Jewish Bronze issues.* *Nero.* (A.D. 54.) Palm. Rv. Nero within a wreath. Revolt of A.D. 66. *Simon, Son of Gamaliel,* Vase. Rv. vine leaf. Two of the year one, and one of the year three. A very interesting small lot. 4 pieces.

ROMAN SILVER DENARII

33—*Julius Cæsar, Brutus, Marcus Antonius, Augustus, Tiberius.* Fifteen varieties of reverses. An interesting lot with rare and fine coins. 18 pieces.

34—*Caligula, Claudius, Nero.* Rev. Vesta. *Otho.* Rev. Securitas. *Vitellius.* Rev. Fides Exercituum, Concordia, Libertas, tripod. A set of scarce denarii, some very fine. 11 pieces.

35—*Vespasianus.* Rev. Mars, Sacrificial Implements, Pax seated, JVDAEA. Titus and Domitian seated, etc. *Titus.* Rev. Fulmen on throne. Very fine. 10 pieces.

36—*Domitianus.* Rev. Pallas standing, Pallas holding fulmen. Fulmen on throne. *Nerva, Fortuna, Concordia Exercituum.* A fine set well-preserved. 14 pieces.

37—*Trajanus.* Rev. Vesta, Spes, Fortuna. Mars. Victoria (six varieties). Dacia, Via Trajana, etc. All from good to very fine. 21 pieces.

38—*Hadrianus.* Rev. Salus, Tellus Stabil, Libertas, Victoria, Restitutori Hispaniæ, etc. Great variety of reverses. *Sabina.* Rv. Concordia. 23 pieces.

39—*Antoninus Pius.* Rv. Apollo, Pallas, Fortuna, Fulmen, Eagle, Mausoleum, etc. Eight varieties, *Faustina Senior,* wife of Antoninus. Eleven reverses. All from good to very fine. 24 pieces.

40—*Marcus Aurelius*. Great variety of reverses such as: VIC. PAR., DE GER. Roma, Nikephoros. Salus, Pallas, Mars, Victoria, Sacrificial Implements, etc. All good to fine. 22 pieces.

41—*Faustina Junior*. Rev. Fecunditas, Concordia, Venus, Aeternitas. *Lucius Verus*. Rev. Parthia, Pax, Mars. *Lucilla*, wife of Verus. Rev. Concordia, Vesta, Venus. Good to very fine. 16 pieces.

42—*Commodus*. Rev. Fortuna seated, Apollo, Libertas, etc. *Crispina*. Rev. Venus. An interesting lot. 11 pieces.

43—*Septimius Severus*. Rev. Victoria, Spes, Jupiter, Virtus, Fortuna, Restitutor Urbis, Eagle, etc. A very interesting lot of great variety. 23 pieces.

44—*Julia Domna*, wife of Severus. Twelve different reverses: Ceres, Venus, Diana, Luna Lucifera, Pietas, Pudicitia, etc. A set of rare coins, all good to very fine. 13 pieces.

45—*Caracalla*. Fourteen different reverses: Galley. Plautilla and Caracalla standing, VICT. PART. Trophy, Providentia, Lion, etc. *Plautilla*, wife of Caracalla. Venus, Concordia, Caracalla and Plautilla standing. A very fine set of rare coins, Good to very fine. 19 pieces.

46—*Geta*. Rev. Minerva, Vota Publica, Nobilitas, Felicitas, etc. *Elagabalus*. Apollo, Jupiter, Abundantia. Rev. *Julia Mæsa*, Rev. Juno, Pudicitia, Sæculi felicitas. Fine and rare lot. 13 pieces.

47—*Diadumenianus*. Bust to right. Rev. PRINC. IVVENTVTIS. Emperor standing between military standards. A fine and rare denarius. *Julia Paula*. Bust to right. Rev. Concordia. Also rare and fine. 2 pieces.

48—*Julia Mammæa*. Rev. Juno Conservatrix, Vesta, Venus Genitrix. *Severus Alexander*. Four reverses. *Maximinus I*. Rev. Pax, Salus, Emperor between standards. *Maximus*. Rev. PRIN. IVVENTVTIS. A rare and fine denarius. All good to very fine. 14 pieces.

49—Miscellaneous lot of Roman denarii and quinarii, in an inferior state of preservation. Some of the coins are plated. 41 pieces.

50—*Gordianus III, Philippus, Otacilia*. All in good to fine preservation. A set of twenty-two varieties of reverses. 29 pieces.

51—Another lot with *Trajanus Decius, Etrucilla, Volusianus, Trebonianus Gallus, Valerianus, Herennius Etruscus, Postumus, Salonina*, etc. A set of great variety. 33 pieces.

GREEK SILVER COINS

52—*Velia*. Head of Pallas. Rev. Lion. Four varieties. (450-400 b.c.) *Neapolis*. Female head. Rev. Campanian Bull and Nike, two varieties. (400-340 b.c.) *Thurium*. Head of Pallas. Rv. Bull to right. Two varieties. *Roma*. (318-268 b.c.) Head of Ares. Rv. Horse's head. A lot of didrachms. Fair to good. 9 pieces.

53—*Agrigentum*, (550-272 b.c.) Eagle. Rv. Crab. *Metapontum*. (330-300 b.c.) Female head. Rv. Ear of Corn. *Crotona*. (480-420 b.c.) Tripod and Crane. Rv. Tripod incuse. *Tarentum*. (400-300 b.c.) Horseman. Rv. Taras on Dolphin, two varieties. *Corinthus*. (400-338 b.c.) Head of Pallas. Rv. Pegasus, four varieties. An interesting lot of didrachms. 9 pieces.

54—*Philipppus II*. (359-336 b.c.) Head of Zeus. Rv. Horseman Tetradrachm. *Alexander III*. (336-323 b.c.) Head of Heracles. Rv. Zeus. Two tetradrachms and two drachms. All fine. 5 pieces.

55—*Athens, Corinth, Histiaea, Neapolis, Agrigentum, Heraclea*, etc. Also four Parthian and two Sassanian pieces. An interesting lot of small coins. Most are well preserved. 21 pieces.

GREEK, ROMAN AND BYZANTINE GOLD

56—*Philippus II* of Macedonia. (359-336 B.C.) Head of Apollo to right. Rv. Nike in Biga. A fine gold stater.

57—A duplicate. Much damaged by fire.

58—*Alexander III the Great*. (336-323 B.C.) Head of Pallas to right. Rv. Nike standing. A fine gold stater.

59—*Carthage*. (340-242 B.C.) Head of Persephone to left. Rv. Horse standing. A fine *electrum* stater.

60—Another duplicate *electrum* stater. Also fine.

61—*Julius Cæsar*. (46 B.C.) Head of Pietas to right. Rv. Sacrificial implements. Aureus. Fair.

62—*Augustus*. (B.C. 3.) His head to right. Rv. Caius and Lucius. Aureus. Poor. *Tiberius*. (14-37 A.D.) Head of Tiberius to right. Rv. Emperor in Quadriga. Fine aureus. 2 pieces.

63—Same. Head of Tiberius. Rv. Livia seated. Aureus. Good.

64—Duplicate of the same. Fair.

65—Another duplicate. Good.

66—*Nero*. (54-68 A.D.). His bust to right. Rv. Salus. Poor state of preservation.

67—Same. Rev. Augustus Germanicus. Another with Rev Augustus, Augusta. Poor. 2 pieces.

68—*Otho*. (69 A.D.) Struck in Spain. His bust to right. Rv. Vesta seated to left. Fine and rare.

69—*Domitianus.* (69–96 A.D.) His bust to right. Rv. Spes to left. Good.

70—*Same.* His bust to right. Rv. Helmet on a curule chair. Good.

71—*Trajanus.* (98–117 A.D.) His bust to right. Rv. Radiated bust of the sun to right. Good.

72—*Hadrianus.* (117–138 A.D.) His bust to right. Rv. AEGIP-TOS. The province of Egypt reclining. Fine and rare.

73—*Same.* His bust to right. Rv. The Emperor on horseback galloping to right. Fine.

74—*Same.* His bust to right. Rv. VOTA PVBLICA. The Emperor sacrificing before an altar. Fine and rare.

75—*Faustina Senior*, wife of Antoninus. (138–141 A.D.) Her bust to right. Rv. Vesta. Very fine and rare.

76—*Lucius Verus.* (161–169 A.D.) His bust to right. Rv. REX. ARMEN. DAT. Verus seated on a stand, behind him the prefect of the pretory; before him a soldier and the King Soeme standing. A rare aureus in a superb state of preservation.

77—*Same.* His bust to right. Rv. CONCORDIA. AVGVSTOR. M. Aurelius and Verus standing. Superb preservation.

78—A duplicate of the same. Very fine.

79—*Same.* Bust of Verus to right. Rv. Salus, standing before a serpent. In perfect preservation.

80—*Constantius II.* (323–362 A.D.) His diademed bust to right. Rv. Constantinople and Roma holding a shield. Fine solidus.

81—*Theodosius I.* (379–395 A.D.) His diademed bust to right. Reverses: Roma seated holding shield, and Emperor standing with Labarum and Victory. Solidus. 2 fine pieces.

82—*Arcadius.* (383–408 A.D.) His bust to right. Reverses: Roma seated, and Emperor holding Labarum and globe. Solidus. 2 fine pieces.

83—*Honorius.* (393–423 A.D.) His bust to right. Rev. Emperor with Labarum and globe. Two different mint marks. Solidus. 2 good pieces.

84—*Theodosius II.* (—450 A.D.) His bust in armor facing. Rev. Constantinople seated. Also *Valentinianus III.* (424–455.) Bust to right. Rev. Emperor with Labarum. Solidus. One is poor. 2 pieces.

85—*Leo I.* (457–474 A.D.) His bust in armor facing. Rev. Victory holding Labarum. Very fine solidus.

86—*Zeno.* (474–491 A.D.) Bust of the Emperor in armor facing. Rev. Victory standing to left with Labarum. Solidus. One is damaged. 3 pieces.

87—*Anastasius.* (—518 A.D.) His bust in armor facing. Rev. Victory standing to left with Labarum. Fine solidus.

88—*Justinus I.* (518–527 A.D.) His bust profile. Rev. Victory. Gold semis. *Justinianus I.* (527–565 A.D.) His bust facing. Rev. Victory with Labarum. Two gold solidi. Also a triens, with Rev. Victory. 4 fine pieces.

89—*Justinus II.* (565–568 A.D.) His bust facing. Rev. Victory. *Tiberius Constantinus.* (582–602 A.D.) His bust facing. Rev. Cross on steps. *Mauricius.* (582–602 A.D.) His bust facing. Rev. Victory. Solidus. 3 good pieces.

90—*Constantius II and Constantinus Pogonatus.* (654–659 A.D.) Busts of the two Emperors, facing. Rev. Cross on steps. Solidus. 3 pieces.

91—*Basilius I and Constantinus VIII.* Their busts facing, holding a cross. Rev. Christ seated. Solidus. 2 good pieces.

92—A lot of Barbaric Byzantine gold. Two solidi and two triens.
Time of Justinus. Four solidi, time of Johannes Comnenus.
Poor to fine. 8 pieces.

FRENCH GOLD COINS

93—*John II.* (1350–1364) “Agnel” or Crown. Fine. *Charles V.* (1364–1380.) “Franc à Pied” or Crown. The King standing in armor. Very fine. 2 pieces.

94—*Charles V.* Duplicate of above. Crown good. *Charles VI.* (1380–1422.) “Gold Royal.” King standing. Fine. “Ecu d’or” or Crown. Fine. 3 pieces.

95—*Charles V.* Another Crown as above. Good. *Charles VI.* “Ecu d’or” or Crown. Fair. 2 pieces.

96—*Louis XI.* (1461–1483.) *Charles VIII.* (1483–1494.) *Louis XII.* (1497–1514.) Gold crowns, all good. The last one is struck for Brittany. The shield resting on porcupines. 3 pieces.

97—*Francis I.* (1514–1546.) “Ecu d’ors,” or gold crowns struck for France, Brittany and Dauphiné. An interesting set of four varieties. All good to very fine. 4 pieces.

98—*Francis I, Charles IX.* (1560–1574.) *Louis XIII.* Gold crowns. All good to fine. 4 pieces.

99—*Louis XV.* (1715–1774.) Louis struck in 1774. Very fine. *Louis XVI.* Two Louis, varieties of mint. Struck in 1786. Good. 3 pieces.

100—*1st Republic.* (1792–1804.) “24 livres,” 1793. Good. 20 Francs, “Marengo.” Very fine. 2 pieces.

101—*Napoleon I.* 40 Francs. Year XI. as Consul. 40 Francs, as King of Italy. Fine. 2 pieces.

102—Another similar lot. Good. 2 pieces.

103—*Napoleon*. As consul. Year 12. 20 Francs. As Emperor. 20 Francs. 1811. 1812. 1813. Very fine to good. 4 pieces.

104—*Same*. As consul. Years 12 and 13. 20 Francs. As Emperor. 1808. Fine to fair. 3 pieces.

105—*Napoleon III*. 50 Francs. 1857. Very fine.

106—*Napoleon III*. 20 Francs. 1852. With Rv. “République Française.” 1856. Unlaureated 1869. Laureated. Very fine. 3 pieces.

107—*Napoleon III*. 10 and 5 Francs. 1853, 1858, 1864. 1863. Laureated and unlaureated. Fine. 4 pieces.

PAPAL GOLD COINS

108—*Julius II*. (1503.) Rv. St. Peter in his skiff. Crown and Ducat. Fine. 2 pieces.

109—*Clement VII*. (1523.) Rv. St. Peter in his skiff. Crown and Ducat. Fine. 2 pieces.

110—*Paul III*. (1534.) Rv. St. Peter standing, and in skiff. Crown and Ducat. Good. 2 pieces.

111—*Clement XII*. (1730.) Ducat. Very fine. *Benedict XIV*. (1740.) Ducat and a small gold piece. Good. 3 pieces.

112—*Clement XIII*. (1758.) Crown and Ducat. Fine, and very fine. 2 pieces.

113—*Pius VI*. (1775.) Crown struck in 1786. Very fine. Two other gold pieces with the Lily and “Floret in domo domini,” 1730–1787. Good. 3 pieces.

114—*Pius VII*. (1800.) Rv. St. Peter. *Gregory XVI*. Two ducats in fine preservation. 2 pieces.

115—*Pius IX.* (1846.) 5 Seudi, 1854. 2.50 Seudi, 1859. 1 Scudo, 1858, and 1854. All very fine. 4 pieces.

116—*Pius IX.* 20 Lire, 1867. 2.50 Seudi, 1858. 1 Scudo, 1859, 1861, 1853. All very fine. 5 pieces.

FRENCH SILVER COINS

117—*Louis XIV.* Young bust, 1651-1652. Old bust, 1701, 1709, 1710, 1711. Also two pieces re-struck over Louis XIV by Louis XV. Crowns. Good. 8 pieces.

118—*Louis XV.* Young bust, 1716, 1722. Adult bust, 1726, 1728, 1732. Aged bust, 1746, 1763, 1767, 1771 (?), 1774. Crown. Poor to fine. 10 pieces.

119—*Louis XVI.* Draped bust. Rv. Round shield with palms. 1780, 1782, 1784, 1785, 1786, 1787, 1788, 1789, 1790, 1791. A fine set. 10 pieces.

120—*Louis XVI.* Revolutionary period. 1792. (2 varieties.) 1793, Three Crowns. 1792, Half Crown. 1791, 1792, Two Quarter Crown. *Republic.* 1793, Crown. 5 Francs. Year 7 (1798). Good to fine. 8 pieces.

121—*Louis XIV, XV, XVI. Republic* 1793. 9 duplicate Crowns. *Louis XIV, XV and XVI.* Half Crowns, 5 pieces. Also two small silver pieces *Louis XIII* and *XV.* 16 pieces.

122—*Bonaparte.* Consul. Year 12 (1803). *Napoleon I.* as Emperor. Year 13 (1805), 1806, 1809, 1810-1811, 1812. 1815. All 5 Francs pieces, good to very fine. 8 pieces.

123—*Napoleon I.* Duplicates. All 5 Francs. 9 pieces.

124—*Louis XVIII.* 1814, 1815, 1822, 1824, 1826. *Charles X.* 1827, 1829. All 5 Francs. Good to very fine. 7 pieces.

125—*Louis-Philippe*. 1830, 1832, 1834, 1836, 1838, 1841, 1842, 1843, 1847. Republic. 1848, 1849. (The two dies of Dupré and Oudiné) 1850–1851. A set of all fine 5 Francs. 14 pieces.

126—*Napoleon III*. As President, 1852. As Emperor, 1854, 1857, 1867, 1868, 1869–1870. Republic. 1871, 1873, 1874, 1875. 5 Francs. Fine and very fine. 11 pieces.

127—Duplicates. 5 Francs of Louis XVIII and Charles X. 4 pieces. Also 2 Fr. of Napoleon I and III. Republic, 2 and 1 Fr. Good. 9 pieces.

SILVER COINS OF THE POPES

128—*Julius II*. 1503–1513. Bust of the Pope. Rev. Sts. Peter and Paul, with great variety of escutcheons. A fine set. Silver Gros. 18 pieces.

129—*Alexander VI*. (1491.) *Leo X*. (1513.) *Gregory XIII*. (1572.) *Paul IV* (1555), etc. Silver Gros. Good to very fine. 14 pieces.

130—*Leo X*, *Alexander VI*, *Paul IV*, *Urban VIII* (1623), etc. A similar lot of pieces. Great variety and good preservation. 15 pieces.

131—*Urban VIII* (1623–1644), *Alexander VII* (1655–1667), *Clement IX* (1667–1669), *Sede Vacante* (1669), *Clement X* (1670–1676). A set of large Crowns, all very good. 9 pieces.

132—Six duplicate Crowns of the above. Also *Alexander VII*, two Testons. *Clement X*, Teston and two Half Testons. Some of the pieces damaged. 11 pieces.

133—*Innocent XI*. (1676–1689.) Four Crowns, five Testons, and three smaller pieces. Good. *Alexander VIII*. (1689–1691.) Crown and two Testons. No duplicate. 15 pieces.

134—*Innocent XII.* (1691–1700.) Four Crowns, two Testons, two Half Testons and two small pieces. A set of 10 pieces.

135—Duplicates. Six Crowns of *Innocent XI*, etc. A Teston. Also *Sede Vacante.* 1676. Crown, Teston and Half Teston. 10 pieces.

136—*Sede Vacante* (1700), *Clement XI* (1700–1721). Seven Crowns, one teston, and six smaller coins. A good lot of great variety. 14 pieces.

137—*Clement XII.* (1730–1740.) Two Testons, seven Half Testons, two small pieces. *Benedict XIV* (1740–1758). Teston and Half Teston, and five smaller pieces. Mostly fine. 18 pieces.

138—*Clement XIII.* (1758–1769.) *Sede Vacante* (1758). Clement XIV. (1758–1774.) *Sede Vacante* (1774). Testons, Half Testons, and smaller sizes. No duplicate. 15 pieces.

139—*Pius VI.* (1775–1800.) Crowns, Testons, and Half Testons. No duplicate. Ranging from 1775 to 1796. 25 pieces.

140—Duplicates. One Crown, Testons, and Half Testons of the same. 22 pieces.

141—*Pius VII.* (180—1823.) Four Crowns, three Testons, and one Half Teston. *Sede Vacante* (1823). Crown and Teston. No duplicate. Good to very fine. 10 pieces.

142—A fine lot, including Crown and Teston. *Sede Vacante.* 1700. Testons of Clement XII and XIV, Pius VI, etc., and a whole variety of smaller coins. 39 pieces.

143—*Leo XII.* (1823–1829.) Crown. *Sede Vacante.* (1829.) Crown and Half Teston. *Pius VIII.* (1829–1831.) Crown. *Sede Vacante.* (1830.) 30 Baioecchi. *Gregory XVI.* Scudo. 1831, 1834, 1845, 1846. 50 B. 1832, 1834, 1841. 30 B. 20 B. 1834, 1845. A very fine set. 16 pieces.

144—*Sede Vacante*. 1846. Scudo. *Pius IX*. Scudo, 1848, 1853. 5 Lire. 1870. 50 B. 1850, 1853, 1856. 20 B. 1849, 1850, 1858, 1865, 1866. 10 B. Seven different dates. 5 B. 2½ Lire. 1867. 2 Lire. 1 Lira. 4 pieces. 10 Soldi. 5 Soldi. 1866, 1867. A very fine set. 29 pieces.

145—*Pius IX*. Another set, including: Scudo, 1848, 1853. 5 Lire, 1870. 2½ Lire, 1867, etc. Fine. 15 pieces.

146—A very fine lot, including: Pius VII, Crowns and Testons. *Sede Vacante*, 1839, 1826, 1823. *Gregory XVI*, 3 Scudos. 1831. 1834, 1846. Pius IX, 2½ Lire, etc. 21 pieces.

147—*Pius IX*. 2½ Lire. 1867. All fine. This coin is the scarcest of his issue. 32 pieces.

148—*Pius IX*. 2½ Lire. 1867. Fine. (30.) 5 Soldi. (42.) 72 pieces

FOREIGN SILVER COINS

All Dollar sizes, unless otherwise described

149—*Mexico*. Philip V, 1733, 1740. Ferdinand VI, 1759. Charles III, 1768, 1777. Charles III, 1791, 1798. Ferdinand VII, 1821. August, 1822 (2 var.), 1823. Republic, 1831, 1841, 1859, 1869. Maximilian, 1866. Republic, 1873, 1878. No duplicate. Fair to very fine. 18 pieces.

150—*Brazil*. John, 1814, 1815, 1816, 1817, 1818, 1819, 1820. Pedro I, 1826. Pedro II, 1852, 1869. *Bolivia*. 1827, 1863, 1870, 1872, 1874. Good to very fine. 15 pieces.

151—*Peru*. Ferdinand VI, 1753. "Cob dollar," 1766. Republic, 1830, 1837, 1838, 1851, 1867, 1869, 1872, 1838, 1884. *Chili*, 1817, 1820, 1823, 1855, 1882, 1883. Good to very fine. 17 pieces.

152—*Central America*, 1825, 1842, 1846. *Grenada*, 1819, 1839. *Bogota*, 1859. *Ecuador*, 1884. *Guatemala*, 1866, 1882, 1897. *Venezuela*, 1886. *Argentine Republic*, 1826, 1838. Also four duplicates from preceding lots. *Maximilian*, *Bolivia*, *Chili*, etc. Poor to very fine. 19 pieces.

153—*Spain*. Philip V, 1734. Joseph Napoleon, 1809, 1813. Isabella, 1850, 1852, 1854, 1859. Republic, 1870. Amadeo I, 1871. Don Carlos, 1874. *Cartagena*, 1873. Alphonse XII, 1875, 1883, 1884. Alphonse XIII, 1888, 1889, 1891. Fine to very fine. 17 pieces.

154—*Brabant*. Philip II, 1588, 1596. (3 Crowns.) 1596, Half Crown. Philip V, 1705. Crown. *United Provinces*, 1736, 1758, 1772, 1784, 1786, 1794, 1796 (2 varieties), 1803. Good to very fine. Crowns. 14 pieces.

155—*Belgium*. Leopold I, 5 Frs., 1848, 1849, 1852. $2\frac{1}{2}$ Frs., 1849. Leopold II, 5 Frs., 1869, 1871, 1873. 2 Frs., 1866. Leopold I and II, 2 and 1 Frs. 11 pieces.

156—*Denmark*. Christian IV, 2 Marks, 1646; 16 Skilling, 1644. Christian V, Crown, 1672, 1693. Frederick VI, 1828. Christian VIII, 1847. Frederick VII, Christian VII, Frederick VII and Christian IX, Crowns, etc. Christian IX, 2 Kroner, 1875. Fine to very fine. 13 pieces.

157—*Sweden and Norway*. Christina, 1642, Crown. Charles XI, 1692, 4 M. Frederick III, 1711. Adolph-Frederick II, 1753, 4 M. Gustave III, 1777, 1781, 1782, 1784, 1796. Fine to very fine. 9 pieces.

158—*Sweden and Norway*. Charles XIV (Bernadotte), 1824, 1826, 1837, 1838. Oscar, 1846, 1848, 1855, 1857, 1862, 1857. Specie and Rix Dalers. Fine to very fine. 11 pieces.

159—*Holland*. Louis Napoleon. 50. S. 1803. William III, $2\frac{1}{2}$ G. 1860-'70. Wm., 1 G. 1842. 1848, $\frac{1}{2}$ G. 25. c., 10. c. (3). Also *Belgium*. Leopold I, 5 Frs. *Spain*. Isabella, 20. R. Republic, 5 and 2 P. Alphonse XII, 50 c. de P. Amadeo, 5 P. Fine. 17 pieces.

160—*Hong-Kong*. Dollars, 1867, 1898, 1900. *Siam*. “Bullet” coin. *Japan*. One Yen (2). Quadrangular coin (3). Also seven other small pieces. Very fine. An interesting lot. 16 pieces.

161—*Zanzibar, Transvaal, Morocco, Egypt, Turkey, Persia, Georgia, India*, $\frac{1}{4}$ Rupee to 20 Piastres size. Very good to fine. 25 pieces.

162—*Switzerland*. Crowns of Basel, Bern, Chaux-de-Fonds, Friburg, Geneva, Lausanne, Lugano, St. Gall, Schaffhausen, Schwyz, Unterwalden, Zug, Zurich, 1623–1885. A very choice collection, all different; 3 good, balance very fine. 22 pieces.

163—Duplicates of last lot. 14 crown size; 18 smaller (4 medallic). Fine lot. 32 pieces.

164—*Lombardy, Bologna, Eridania, Neapolitan Republic, Lucca, Plombino, Parma, Italia (Nap. I), Sicily*. All Crown sizes; 1743–1856; very good to fine. 10 pieces.

165—*Mantua, Milan, Ragusa, Tuscany, etc.* Very good lot; Crowns; 1681–1856. 18 pieces.

166—*Venice, Tuscany, Sardinia, Italy, etc.* Very good to fine; Crowns; 1677–1858. 16 pieces.

167—Duplicates from preceding lots. 1688–1876; one pierced; fair to fine. 24 pieces.

168—*Tuscany*. Cosmo III, 1684, to Leopold II, 1858: Crowns. A scarce collection: good to very fine. All different. 17 pieces.

169—*Sicily*. Ferdinand IV, Triple Crown, 1793; and a set of Crowns remarkable for variety of types, 1766–1818; very good and rare set. 8 pieces.

170—*Sicily*. Murat, Joseph Bonaparte, Francis I and II, Ferd. II: Crowns, 1808–1859. Good to very fine; different. 8 pieces.

171—*Tuscany, Sicily, Sardinia, Italy*. Crowns, 1711–1879. All different; good to fine. 13 pieces.

172—Smaller coins; various States, 5c to 50c sizes; mostly fine; with duplicates. 74 pieces.

173—*Genoa*. 1½, 3 Crowns; 1607–31; griffons and city arms; fine and rare. 2 pieces.

174—*Genoa*. 1, 1½, 3 Crowns; 1666–1705; Virgin and Child; broad type; fine and rare. 3 pieces.

175—*Genoa*. 1½, 3 Crowns, 8 Lire; 1625–1795; both types; latter with Christ standing; fine and rare lot. 4 pieces.

176—*Venice*. Crowns of Doges John Cornelio, Prioli, Ciconia, Erizzo, F. Lauredano, Rainerio, and L. Manin; very good to fine. 7 pieces.

177—*Venice*. Ducatos of Al. Contarini, Jno. Cornelio, Dom. Contarini, Grimani, L. Manin; also 5 Lire, 1848 Republic; both types; very good to fine. 7 pieces.

178—*Venice*. Duplicates from two preceding lots (5); also minor coins of various Doges; good lot. 18 pieces.

179—*Malta*. Grand Masters Pinto, Texada, Rohan, 1757–96; 2, 1, ½ Scudi; poor to fine. 6 pieces.

180—*Greece*, Otho and George; *Servia*, Milan Obrenovitch IV; *Roumania*, Charles. All Crown sizes. Also minor coins of *Bulgaria*, *Roumania*, *Finland*. Fair to fine. 15 pieces.

181—*Poland*. Sigismund III, Wladislas IV, Augustus III, Fred. Aug., Fred. Christian, Stanislaus; 1627-1774; crowns; very good lot. 9 pieces.

182—*Poland*. Minor coins of Sig. III, Stanislaus; 1831, Provisional “Revolution”; and Russian-Polish 1 to 10 Zlote, 1595-1839; poor to fine. 18 pieces.

183—*Russia*. Katherine II to Alexr. III. 1775-1883; Rubles; all different dates (but one); fair to very fine. 15 pieces.

184—*Anhalt, Lippe, Schaumburg-Lippe, Mecklenburg-Strelitz and Schwerin*. Thalers and $\frac{2}{3}$ th.; 1764-1870; very good to fine. 10 pieces.

185—*Baden*. Gulden to Double Thaler; 1823-66; very good to fine. 10 pieces.

186—*Waldeck-Pyrmont, Nassau*. Gulden to Double Thaler; 1815-'67; very good to fine. 9 pieces.

187—*Mansfeldt*. St. George Thalers (1595-1669), includes $\frac{1}{3}$ Thaler. *Schwarzburg, Rudolstadt and Sondersheim*. 1813-59; Thalers. Very good and scarce lot (one gilt). 7 pieces.

188—*Stolberg*. $\frac{1}{12}$, $\frac{1}{6}$, $\frac{2}{3}$ Crown. *Hildesheim*, $\frac{1}{3}$, $\frac{2}{3}$ Th. Also Crowns of *Metz, Besançon, Strassburg, Hohenlohe*. 1629-1748. Very good and scarce lot. 10 pieces.

189—*Lubeck and Bremen*. Thalers and $\frac{2}{3}$ Th.; 1731-1871; fine lot. 11 pieces.

190—*Hamburg*. 1 to 5 Mark sizes; 1726-1876; good to fine (1 poor); some scarce. 13 pieces.

191—*Frankfurt*. Thalers, Double Thalers, Gulden, Double Gulden; 1772-1866; mostly fine; different dates; several scarce. 22 pieces.

192—*Duplicates* from last lot; Double Thalers, Thalers, Double Gulden; 1842-63; very good to fine. 14 pieces.

193—*Wurtemberg*. Gulden, Double Gulden, Thalers, Double Thalers, etc.; 1833-74; fine lot, (one duplicate); several scarce. 15 pieces.

194—*Hessen*. Gulden to Double Thalers; 1766-1875; very good. 12 pieces.

195—*Salzburg*. Archbishops Wolfgang Theodore, Paris, Max. Gandolf, Jno. Ernest, Francis Anton, Leopold, Sigismund, Jerome; all Crowns; (1612)-1785; all different, and the best set ever offered in U. S.; one square (gilt); fine. 14 pieces.

196—*Duplicate Crowns*, from last lot; various dates; 1623-1792; with 4 Half Crowns; good to fine. 19 pieces.

197—*Olmutz*. Chas. Wolfgang, Jas. Ernest. *Cologne*. Max. Henry. *Eichstadt*; *Bamberg*, *Wurtzburg*; Crowns of the bishops; 1663-1795; fine lot (1 good). 11 pieces.

198—*Mainz*, *Cologne*, *Olmutz*, *Fulda*, *Munster*. Crowns (2 Half Crowns); 1661-1795; fine lot (1 poor). 11 pieces.

199—*Munster*, *Oettingen* (Chas. V.), *Augsburg*, *Regensburg*, *Nuremberg*. Crowns; 1544-1768; fair to very fine. 12 pieces.

200—*Augsburg*. Ferd. II to Francis I; Crowns; 1694-1765; a very fine series. 8 pieces.

201—*Regensburg*. Crowns (5); 1756-92. Also Half Crowns (7) of *Regensburg*, *Augsburg*, and *Nuremberg*; 1694-1809. Very good to fine. 12 pieces.

202—*Nuremberg*. Ferd. II to Joseph II; 1627-1779; Crowns; the finest set ever offered in the U. S. 14 pieces.

203—*Bavaria*. Max. Emanuel to Louis II; 1694-1881; Crowns, Thalers, Double Thalers; good to very fine; a very good set. 25 pieces.

204—*Another set*. Similar sizes; 1694-1871; not so complete in type, but more in dates; good to fine. 29 pieces.

205—*Duplicates* from preceding lots. Crowns (5); also minor coins, one to two mark sizes; 1620–1880; fair to fine. 14 pieces.

206—*Bavaria*. Louis I; 1826–1846; set of Crowns and Double Thalers, struck for special occasions; forming a beautiful historical record of the celebrations during his reign; nearly all are proofs, or in very fine condition; a rare set. 31 pieces.

207—*Saxony*. John and George, 1536, to John George IV; Crowns, with one to eight dukes portrayed thereon; very good to fine; fine old set. 17 pieces.

208—*Duplicates* in type but not in dates; 1540 to 1647; very good. 14 pieces.

209—*Saxony*. Third and Two-third Crowns; 1655–1790; 1 pierced; fine lot (16). Also Thalers of *Saxe-Coburg, Weimar-Eisenach*; Gulden of *Meiningen*; 1841–62; a desirable lot. 20 pieces.

210—*Saxony*. Fred. August to John. 1767–1872; Crowns, Thalers, Double Thalers; a fine set of types. 22 pieces.

211—*Duplicates*. Similar sizes; 1768–1872; very good to fine. 13 pieces.

212—*Brunswick and Luneburg*. Henry Julius to William; 1597–1859; Crowns, $\frac{2}{3}$ Crowns, Thalers, Double Thalers; including the “Truth,” Horse and St. Andrew’s Crowns; 5 duplicates; good to fine; 1 pierced. 22 pieces.

213—*Brunswick and Luneburg*. “Wild Man of the Hartz” series; 1650–1793; Crown, $\frac{2}{3}$, $\frac{1}{3}$, etc. down to $\frac{1}{36}$; fair to fine; 1 pierced; interesting lot. 21 pieces.

214—*Hanover*. Double Thalers, Thalers, $\frac{2}{3}$ Th.; 1671–1865; very good to very fine; 1 duplicate. 11 pieces.

215—*Prussia*. Frederick the Great to Frederick the Kaiser; 1784–1888; Double Thalers, Thalers, 5 and 2 Marks; fair to very fine. 23 pieces.

216—*Duplicates* from last lot, but all different dates; 1775–1888; Double Thalers (5), Thalers (16); 5, 2 Marks; poor to very fine. 23 pieces.

217—*Duplicates*; Double Th. (4), Thalers (4); 5, 2 (2) Marks; 1786–1888; fair to fine. 11 pieces.

218—*Brandenburg*. George and Albert, Alexr., Fred. Wm., Fred. III, etc.; 1542–1801; Crowns and $\frac{2}{3}$ Crowns; also *Hohen-zollern-Sigmaringen*; Prince Carl, 1846; Double Gulden, Double Thaler; good to fine. 13 pieces.

219—*Teutonic Order*. Grand Master Maximilian; 1603–18; Mark, Thalers (4), and Double Thaler; fine lot; scarce. 6 pieces.

220—*Transylvania*. Sigismund Bathori, George Rakoczy; 1592–1658; Crowns; very good and scarce. 3 pieces.

221—*Bohemia*. Ferdinand I, II, III, Rudolph II, Matthias I, II; 1555–1634; Crowns; (2 Half Crowns); very good to fine. 10 pieces.

222—*Hungary*. Rudolph II to Joseph II; 1602–1782; Crowns; fine lot. 9 pieces.

223—*Duplicates*, but different dates; Ferd. III to Joseph II; 1648–1783; Crowns; also Half Crowns (5), Florin, and $\frac{1}{4}$ Crown; 1700–1884; good to fine; several loops removed. 15 pieces.

224—*Silesia, Styria, Burgau*. 1621–1767; Crowns; fair to fine; scarce lot. 5 pieces.

225—*Tyrol*. Leopold and Claudia Medici; Double Crown; another with single bust (Leopold); also Crown; 1626–32; fine large coins. 3 pieces.

226—*Tyrol*. Leopold and Claudia; Double Crown; Leopold Crown; 1632; fine. 2 pieces.

227—*Tyrol.* Ferdinand; Double and Single Crowns; 1654; (one latter half length bust, good); fine. 3 pieces.

228—*Tyrol.* Leopold “the Hogmouth”; Double and Single Crowns; 1695; very fine. 2 pieces.

229—*Another pair.* Differing busts; also Double Crown, Leopold and Claudia; very good to fine. 3 pieces.

230—*Tyrol.* Joseph; Crown, 1711, and Double Crown; fine. 2 pieces.

231—*Tyrol.* Charles VI; Crowns, 1713-37, and Double Crown; splendid lot; very fine. 5 pieces.

232—*Tyrol.* Joseph, Chas. VI; Crowns, 1711, '13; also Innsbruck Double Gulden, 1885; very fine. 3 pieces.

233—*Austria.* Maria Theresia to Francis Joseph; 1741-1878; Crowns, Half Crowns, Thaler, Double and Single Florins; a very nice lot; good to very fine; 1 pierced. 18 pieces.

234—*Duplicates.* Crown to Florin sizes; 1780-1880; very good to fine. 10 pieces.

235—*Flanders.* Maria Theresia to Francis II; 1767-1800; Crowns; $\frac{1}{2}$ and $\frac{1}{4}$ Crowns (3 duplicates); also Brabant Crown; 1618; Albert and Elizabeth; good lot; one pierced. 15 pieces.

236—Box Crowns made of coins of *Augsburg, Tyrol, Styria and Lombardy.* 1623-1848; very good. 4 pieces.

237—*England.* Henry III to Victoria; small coins, penny to shilling sizes; a number of duplicates; quite a lot of Maunday money; average very good; 11 pierced. 160 pieces.

238—*England.* Shillings; Edward VI to Victoria; different; fair to very fine. 11 pieces.

239—*England.* Half Crowns and Florins; William and Mary to Victoria; various dates (3 duplicates); fair to fine. 17 pieces.

240—*England.* Crowns; George III (poor), Victoria, 3 dates; Double Florins; 1887-88; very good to fine. 6 pieces.

241—*England.* Bank tokens; 1½, 3, 5 Shillings; 1804-14; Jersey token; Canada 5c. to 25c.; good to fine; 1 pierced. 16 pieces.

MISCELLANEOUS MINOR SILVER COINS

Unsorted for variety, duplicates or condition

242—*South and Central America.* Half Dollar sizes; good lot. 24 pieces.

243—*South and Central America.* Quarter Dollar sizes; good lot. 38 pieces.

244—*South and Central America.* Dime sizes and smaller. 76 pieces.

245—*Spain, Portugal, Italy.* 5c. to 50c. sizes. 73 pieces.

246—*Russia, Poland, Finland, Servia, Greece, Swiss, and Oriental.* 3c. to 50c. sizes; good lot; some base. 127 pieces.

247—*Belgium, Holland, Denmark, Sweden.* 3c. to 50c. sizes. 107 pieces.

248—*Germany.* Various States, cities, etc.; 3c. to 50c. sizes; base as usual. 200 pieces.

249—*Another lot,* equally desirable. 225 pieces.

250—*Another lot,* averaging larger. 125 pieces.

SIXTH AFTERNOON'S SALE

SATURDAY, APRIL 22ND, 1905

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 2:30 O'CLOCK

UNITED STATES SILVER COINS, ETC.

251—*Dollar.* 1794. Very good; very rare.

252—*Dollars.* 1795. Nude and draped busts; differing dies; good. 3 pieces.

253—*Dollars.* 1796. Large and small dates; fine; scarce. 2 pieces.

254—*Dollars.* 1797. Six and seven stars on right; good; very good. 2 pieces.

255—*Dollars.* 1798. Differing dies; very fair to fine. 4 pieces.

256—*Dollars.* 1799. Differing dies; very good to fine. 3 pieces.

257—*Dollars.* 1800, '01, '02, '03. Very good. 4 pieces.

258—*Dollars.* 1795, '96, '98. Duplicates from foregoing lots; good lot. 5 pieces.

259—*Dollars.* 1840 to 1848 inclusive. Very good to fine. 9 pieces.

260—*Dollars.* 1853, '85 (plugged), '86, '87, '89. Good to fine; scarce. 5 pieces.

261—*Dollars.* 1862, '64, '66, '67, '68, '69, '71, '72, '73. Good to fine. 9 pieces.

262—*Dollars.* “Bland” Dollars, 1878, '79, '80, '81, '82, '83, '84, '85, '86, '88, '89, '92. Very fine lot; 2 proofs. 12 pieces.

263—*Dollars.* Trade Dollars, 1873 to '78, '81, '82. Very good to fine; 2 proofs. 8 pieces.

264—*Dollars.* Duplicates, 1795 to 1798. 2 pierced; 1 chop-marked in China; poor to fine. 11 pieces.

265—*Half-Dollars.* 1795, 1803, '05, '06, '07, '08, '09. All differing dies; fair to fine. 18 pieces.

266—*Half-dollars.* 1810 to 1819. Includes the rare 1815; with die varieties; good to very fair. 19 pieces.

267—*Half-dollars.* 1820 to 1829, inclusive. With die varieties; fair to very fine. 22 pieces.

268—*Half-dollars.* 1830 to 1839. Includes the “milled 1836”; with die varieties; good to very fine. 22 pieces.

269—*Half-dollars.* 1840 to 1849 inclusive. Good to very fine. 12 pieces.

270—*Half-dollars.* 1850 to 1869. Lacks 1852; very good to very fine. 21 pieces.

271—*Half-dollars.* 1870 to 1879. Lacks 1872, 1881, '82, '91, '92. (Col.), '93, '94. Very good to proof. 19 pieces.

272—*Half-dollars.* Duplicates, 1805-1892. Poor to very fine; 1 pierced. 28 pieces.

273—*Quarter-dollars.* 1805 to 1893 (Isabella). Not consecutive; poor to proof (1 pierced); also Twenty Cents; 1875-1876. 22 pieces.

274—*Dimes*. 1805 to 1902. Not consecutive; with duplicates; poor to very fine. 63 pieces.

275—*Half-dimes and Three Cents*. 1829–1873. Not consecutive; poor to very fine. 39 pieces.

276—*Nickel Five Cents*. 1866 to 1903. (Lacking only the rare 1877). Fair to proof. 40 pieces.

277—*Nickel Five Cents*. Duplicates, 1867–1903. Incomplete; fair to proof. 87 pieces.

278—*Nickel Three Cents*. 1865–1888. Incomplete; also *Two Cents*, 1864–1870; with duplicates and Pattern set 1c, 3c, 5c, of 1868 (proofs); very good to proof. 48 pieces.

279—*Cents*. Nickel and bronze. 1857 to 1904 (lacking 1866, '67, '77,); mostly fine; several proofs. 46 pieces.

280—*Cents*. Duplicates; not so complete; good to proof. 185 pieces,

281—*Half-cents*. 1804 to 1856. Incomplete, with duplicates; fair to fine. 27 pieces.

282—*Cents*. 1787 to 1857 (lacking 1799, 1804); with die varieties; poor to fine; mounted in two card trays. 98 pieces.

283—*Cents*. Duplicates. 1787–1854; not consecutive; also *Colonials Rosa Americana Penny, Twopence*; *Vermont, New Jersey and Connecticut Cents*; 1722–1788; poor to fine (one pierced). 50 pieces.

284—*Hard Times Tokens*. 1834–1841 period. Good lot; some scarce. 30 pieces.

285—*War Tokens*. 1861–1864. Very good lot; assorted. 295 pieces.

286—*Hawaii. Kalakaua*. 1883; 10, 25 (2), 50, \$1.00; very good set. 5 pieces.

FOREIGN COPPER COINS

287—*Foreign Copper Coins*; unsorted. 450 pieces.
288—*Foreign Copper Coins*. Balance; equally good. 435 pieces.
289—*Sweden*. *Plate Half-daler*. Frederic, 1727; fine; size $3\frac{3}{4} \times 4$ inches.
290—*English Tokens*, *Half-penny* and *Penny* (few) sizes; mostly 18th century; unsorted. 132 pieces.

UNITED STATES GOLD COINS

291—*Eagle*. 1795. First issue; very good.
292—*Eagle*. 1797. National arms on reverse; very good.
293—*Eagle*. 1799. Very fine.
294—*Eagle*. 1801. Very fine.
295—*Eagle*. 1803. Very fine.
296—*Half-eagles*. 1795, 1798, 1800. Former with loops attached; very good. 3 pieces.
297—*Half-eagles*. 1803, '05. Very fine. 2 pieces.
298—*Half-eagles*. 1806. Round and pointed 6's; fine. 2 pieces.
299—*Half-eagles*. 1807. Busts to right and left; very good; very fine. 2 pieces.
300—*Half-eagles*. 1808, '09. Fine. 2 pieces.
301—*Half-eagles*. 1810, '11. Fine. 2 pieces.
302—*Half-eagles*. Very fine; beautiful specimens. 2 pieces.
303—*Half-eagles*. 1835, '36, '37, '38. Very good to fine. 4 pieces.

304—*Three Dollars.* 1854, '55, '56 (one "S" mint), '57. Fine. 5 pieces.

305—*Three Dollars.* 1859, '60, '61, '62. Very fine. 4 pieces.

306—*Three Dollars.* 1863, '64, '66, '67. Fine; all very scarce dates. 4 pieces.

307—*Three Dollars.* 1868, '69, '70, '71. Very fine; rare. 4 pieces.

308—*Three Dollars.* 1874, '78, '79. Very fine. 3 pieces.

309—*Three Dollars.* 1882, '83, '85, '86. Very fine; all rare. 4 pieces.

310—*Quarter-eagles.* 1834, '36, '38. Very fine. 3 pieces.

311—*Quarter-eagles.* 1860, '71, '77, '79. Very fine. 4 pieces.

312—*Dollars.* Smallest size. 1849, '50, '51, '52, '53 (2), '54. Fine. 7 pieces.

313—*Dollars.* Large size. 1854, '55, '56, '57, '58, '59. Fine. 6 pieces.

314—*Dollars.* Large size. 1861, '62, '73, '74, '88. Fine. 5 pieces.

315—*Dollars.* Large size. 1878, '88, '89. Fine. 3 pieces.

316—*Carolina Dollar; California Half and Quarter Dollars.* Also 2 "charms"; some defective; fair to fine. 8 pieces.

317—*Colorado and California Half-eagles.* 1861, 1849. Very good and scarce. 2 pieces.

FOREIGN GOLD COINS

318—*Guatemala.* $\frac{1}{2}$, 1 and 5 Pesos. 1860–1878; very fine. 3 pieces.

319—*Colombia.* Escudos of Bogota and Popayan; 1823, 1824; fine. 2 pieces.

320—*Costa Rica.* $\frac{1}{2}$, 1 (2), 2 Escudos; 1844-'50; fine. 4 pieces.

321—*Costa Rica.* $\frac{1}{2}$, 1, 2 Escudos; 1850-'55; also three Pesos; 1864-'71; very good to very fine. 6 pieces.

322—*Chile.* 1 and 2 Pesos; 1863-'74; also Mexican $\frac{1}{2}$ Escudo; 1846; fine. 3 pieces.

323—*Mexico.* Maximilian; 20 Pesos; 1866; beautiful specimens; rare.

324—*Newfoundland.* Victoria. Two Dollars; 1881-'82; very fine. 2 pieces.

325—*England.* Henry VI, Rose Noble; King with sword and shield stands in ship; very fine and scarce.

326—*England.* Henry VI. Angel. The archangel spearing the dragon; fine.

327—*England.* Elizabeth. Half Sovereign. Fine but bent.; rare.

328—*England.* James I. Double Crown; very fine.

329—*England.* Charles I. Unite or 20 Shillings; fine.

330—*England.* George I and II. Guineas; 1715-'49; very fair. 2 pieces.

331—*England.* George III. Guineas; 1769-'98; young and old portraits; rose and spade shields; a very fine set. 3 pieces.

332—*England.* George III. Guineas; 1733-'86; young and old heads; very good. 2 pieces.

333—*England.* George III. Half and Third (2) Guineas, and Half-Sovereign; 1800-'13; one pierced; fair to fine. 4 pieces.

334—*England.* Victoria. Jubilee set; 1887; 5, 2, 1, $\frac{1}{2}$ Sovereigns; the 2 Sov. has loops attached to edge; very fine set. 4 pieces.

335—*Sardinia.* Carl Felix. 80 Lire; 1825; very good.

336—*Sardinia*. Carl Felix and Carl Albert. 20 Lire of each; 1828–1834; fine and good. 2 pieces.

337—*Sardinia*. Victor Emmanuel II. 20 lire; 1859; also, 5 and 10 Lire, as king of Italy; fine. 3 pieces.

338—*Italy*. Umberto. 20 Lire; 1885; very fine.

339—*Venice*. Andrea Dandolo, Aloysius Mocenico, Francis II (pierced), Zecchinos; good. 3 pieces.

340—*Venice*. Republic of 1848. 20 Lire; lion on pedestal; very fine and scarce.

341—*Savoy*. Carl Emmanuel. Double Ducat; 1581; fine; rare.

342—*Florence*. Cosmo Medici, Louis; also Lucca, Chas. V; Ducats; fine lot. 3 pieces.

343—*Sicily*. Charles VIII (1495); Chas. of Spain (1747); Ducats; fine. 2 pieces.

344—*Sicily*. Frederic III (1355) Aureus, with bust of Augustus; also Sienna Ducat; very fine. 2 pieces.

345—*Monaco and Switzerland*. 20 Francs; 1878–'86; good; very fine. 2 pieces.

346—*Switzerland*. 20 Francs; 1883; very fine. Zurich; Half-Crown; 1649; clipped; good. 2 pieces.

347—*Servia*. Milan Obrenovitch. 10 and 20 Denara (Francs); 1882; fine. 2 pieces.

348—*Roumania*. Chas. I. 20 Lei (Francs); 1883; also Kruger, South African Pond; 1900; fine. 2 pieces.

349—*Greece*. George I. 5 and 20 Drachmai (Francs); 1876–'84; very fine. 2 pieces.

350—*Malta*. Grand Master Pinto. 10 Scudi; 1762; very fine; rare.

351—*Poland*. John Casimir. Double Ducat; 1662; fine; rare.

352—*Poland*. Fred. Augustus. Vicariat Ducat; 1741; very fine; scarce.

353—*Russia*. Katherine II. 3 Rubles; 1796; also Nicholas, platinum; 3 Rubles; 1830; fine. 2 pieces.

354—*Russia*. Nicholas I. Platinum; 3 Rubles; 1842-'43; fine. 2 pieces.

355—*Russia*. Alexander II, III. 3 and 5 Rubles; 1877-'87; very fine. 2 pieces.

356—*Japan*. Oval and oblong square (3 sizes); fine. 4 pieces.

357—*Japan*. 10 Yen; circular; very fine.

358—*Turkey*. 20 (3), 10 (2), 5 Piastres; 1223—1293 A.H.; 3 pierced; fine. 9 pieces.

359—*Spain*. Ferdinand and Isabella. Ducat and Double Ducat; very good. 2 pieces.

360—*Spain*. Charles V. Ducat; fine; scarce.

361—*Spain*. Chas. III, Isabella II. 1786, 1861; Dollars; fine. 3 pieces.

362—*Spain*. Barcelona. 20 Pesetas; 1812; fine; scarce.

363—*Portugal*. John III. Ducat; fine: also John V, 400 Reis (2); latter damaged. 3 pieces.

364—*Portugal*. John V. 1600, 2000 Reis (Bahia) 1722, 1715; also Joseph I, Half-Joe; 1771; Rio mint; fine, (the former only fair). 3 pieces.

365—*Portugal*. Peter VI. Half Portuguese; 1827; very fine and scarce.

366—*Flanders*. Louis III (1384). Lion. Very fine; scarce. Also *West Friesland* Ducat; 1596; pierced. 2 pieces.

367--*Belgium*. Leopold I, II. 20 Franes; 1865, '69; fine. 2 pieces.

368--*Holland*. Ducats; 1783-1829; also one for Utrecht; 1780; very good; fine. 4 pieces.

369--*Sweden*. Oscar II. 5, 10 Kronor Denmark; Frederick V; 1758; 12 Marks; fine. 3 pieces.

370--*Saxony*. John George; 1630; Quadruple Ducat for Lutheran centenary; very fine and scarce.

371--*Saxony*. Ducat, similar but poor; another with radiant eye; 1616; and 5 Thalers of Fred. Augustus; 1793; good. 3 pieces.

372--*Hamburg*. Ducat; 1864; Stolberg and Salzburg $\frac{1}{4}$ Ducats, (1719); Nuremberg square $\frac{1}{4}$ and 1 Ducat; $\frac{1}{8}$ Ducat, (1700) round; 4 pierced; fine. 6 pieces.

373--*Bavaria*. Louis III (1436). Ducat for Bacharach; Maximilian II; 1687-1723; $\frac{1}{2}$, 1 Ducat; also $\frac{1}{2}$ Ducat, Carl Albert; 1733; good to fine. 4 pieces.

374--*Bavaria*. Carl Theodore; 1784; ducat. Also Carl Philip; Palatinate; 1723; Carolin (about $2\frac{1}{2}$ Ducats); very fine; very good. 2 pieces.

375--*Treves, Mentz, Rhens, Bonn*. Ducats (14th century); very good. 4 pieces.

376--*Nuremberg*. Fred. III (1414). Ducat; Leopold "the Hog-mouth," $\frac{1}{4}$ Ducat; 1698; fine. 2 pieces.

377--*Silesia*. Geo., Louis and Christian. Ducat; 1657. Brandenburg Ducat; Frederic, for Swabach; fine. 2 pieces.

378--*Prussia*. Frederic the Great. 1750. Fred. d'Or.; also Fred. Wm. III, 1801 Double Fred. d'Or.; very good. 2 pieces.

379--*Prussia*. Wm. I, Frederic, Wm. II. 20 Marks of each, all dated 1888; very fine. 3 pieces.

380—*Prussia*. Frederic and Wm. II. 20 Marks; both 1888; very fine. 2 pieces.

381—*Prussia*. Wm. I. 1877. 5 and 10 Marks. Frederic, 1888, 10 and two 20 Marks; fine lot. 5 pieces.

382—*German Empire*. 5 Marks of Baden, Bavaria, Hessen, Hamburg, Wurtemberg; all 1877; also Mecklenburg-Schwerin, 20 Marks; 1872; fine and scarce lot. 6 pieces.

383—*German Empire*. 10 Marks of Bavaria, Hamburg, Mecklenburg-Strelitz, Saxony, and Wurtemberg; 1873-'90; fine lot. 5 pieces.

384—*Transylvania*. Gabriel Bethlen; 1621. Chas. VI, 1738 (pierced); Ducats; fine; scarce. 2 pieces.

385—*Hungary*. Sigismund, Wladislas IV, Mathias Corvinus, Louis II, (1387-1523); Ducats; fine lot. 6 pieces.

386—*Hungary*. Charles VI. 1723-'39. Ducats; fine. 3 pieces.

387—*Hungary*. Maria Theresa. 2 and 1 Ducats (3); Leopold II, Francis II; Ducats; 1743-'92; 2 damaged; others fine. 6 pieces.

388—*Hungary*. Franz Josef. 10 and 20 Francs; two each; 1883-1898; very fine. 4 pieces.

389—*Austria*. Louis IV, (1314); broad Florins; beautiful specimens; scarce. 2 pieces.

390—*Austria*. Charles VI. 1717. Double Ducat; fine portrait; Rv. battle between the dragons and lions; very fine and rare.

391—*Austria*. Francis I. 1833. Franz Josef; 1860-'87; Ducats; all different; very fine set. 5 pieces.

392—*Austria*. Franz Josef. 1885. 10, 20 Francs; very fine. 2 pieces.

FOREIGN SILVER MEDALS

Sizes given according to American Scale—Sixteenths of an inch.

393—*Austria.* Maria Theresia, Francis I, Joseph II. 1741 to 1764. Portraits; very good to fine; sizes 26 to 31. 6 pieces.

394—*Austria.* Joseph II, Leopold II, Ferdinand, Francis Joseph. 1764 to 1888. All fine but two; sizes 22–32. 9 pieces.

395—*Austria.* Prince Eugene, Field Marshals Carl of Schwartzenberg and Radetzky (latter good); fine; sizes 36–40. 3 pieces.

396—*Prussia.* Frederiek the Great. Young and old portraits; all different; fine lot; sizes 20–32. 6 pieces.

397—*Prussia.* Fred. Great, Fred. Wm. III, IV. Fred. and Wm. II, kaisers; good to fine; sizes 16–27. 10 pieces.

398—*Brandenburg.* Alexr., Teutonic Order, Wm. II, Wurtemberg, Count Sandretzky, Max., Joseph of Bavaria; fair to fine; sizes 18–37. 8 pieces.

399—*Klopstock.* M. Louisa of Hesse Cassel. Peace medals; 1748, '63, 1814, '40; good to fine; 2 pierced; size 19–28. 6 pieces.

400—*Saxony.* John George, Prince Maurice; John and Amalie (Double Thaler), Albert; 1619–1889. Also lot of small medals, various royal persons; fair to fine; sizes 10–26. 16 pieces.

401—*Hamburg.* Various commemorative medals; one for “John Parish’s 50 years stay amongst his friends,” till 1806; fine and scarce lot; sizes 18–31. 16 pieces.

402—*Cologne, Munich, Nuremberg, Hildesheim, Leipsic, Wurzburg, etc.* 1631–1846. Fine lot; sizes 23–36. 11 pieces.

403—*Von Brandenstein, Robt. Blum, A. R. Mengs, Animosus, Bugenhagen, Bekker, etc.* Very good to fine; sizes 24–32. 10 pieees.

404—*Marriage and Baptismal Medals.* Curious lot; good to fine; sizes 17-34. 10 pieces.

405—*Religious Designs.* Interesting lot; mostly fine; sizes 20-34. 15 pieces.

406—*Religious Designs.* Smaller sizes; with new Century, Jetons and Bribery tokens; fine lot; sizes 14-23. 30 pieces.

407—*Cast Medals and Coins.* Some engraved. Curious and interesting; sizes 18-32. 20 pieces.

408—*Holland.* Marriage medals of Wm. I, Prince Henry, and Wm. V of Nassau; all with double portraits; very fine lot (1 good); sizes 19-37. 5 pieces.

409—*Holland.* Wm. I, II, V (Orange), Gen. Chassé; also Centenarians Hamelman and Bierans; very fine lot (latter scratched); sizes 24-30. 6 pieces.

410—*Holland, Middelburg, Utrecht, Antwerp.* Catholic privileges, and marriage Paling-Langerbeen (1673-1883); very fine rare lot; sizes 27-40. 5 pieces.

411—*Holland.* Amsterdam Bourse, Rembrandt Statue, Neptune and City Arms. Also another Antwerp medal; 1696-1852; sizes 30-33. 5 pieces.

412—*Holland.* Political, etc. 1678-1812; good to very fine; sizes 14-32. 11 pieces.

413—*Sweden.* Chas. XII, 1718. Copenhagen, 1800; Leopold II; Tuscany, 1848. Soreze School. Ancona Tournament; fine, sizes 23-33. 6 pieces.

414—*Switzerland.* Bern, Lucern, Geneva, Basel; Interlaken (1868); fine lot; sizes 20-29. 6 pieces.

415—*Spain.* Acclamation Chas. III at Madrid. 1759. Augustine at Mexico. 1822. Peru constitution. 1839. Fine; sizes 22-35; scarce lot. 3 pieces.

416—*Great Britain.* Wm. III, Anne, Geo. III, IV, Wm. IV, Victoria. All with fine portraits; very good to fine; sizes 22-27. 6 pieces.

417—*Great Britain.* Anne, Geo. III, Jernegan Cistern (3), Father Mathew; fair to very good; sizes 22-28. 6 pieces.

418—*Great Britain.* Wellington, entry to Paris, with Blücher, and Art Union 1860 Statue. Also fine head of Lawrence; sizes 23-36; fine and scarce lot. 3 pieces.

419—*Great Britain.*—War medals for Afghanistan, Abyssinia, Baltic, Crimea, Egypt, India, Punjab, Sutley. Also Long Service; 2 duplicates; fine lot. 12 pieces.

420—*France.* Legion d'Honneur Cross. War medals for Mexico, Italy, Crimea, etc. (1 bronze); good to fine. 8 pieces.

421—*Italy, Papal, Russia, Holland, Egypt.* War medals; 5 bronze; good. 10 pieces.

422—*Prussia, Bavaria, Austria, Delft, etc.* Schutzen medals; good to very fine. 10 pieces.

423—*Papal.* Urban VIII, Paul III, Innocent IX, Clement XI, XIV, Benedict XIV. Fine and rare lot; size 19-29. 6 pieces.

424—*Papal.* Pius VI, VIII, Leo XII. Various portraits and reverses; good to fine; sizes 20-27. 9 pieces.

425—*Papal.* Pius VII. Differing portraits and reverses; very good to fine; sizes 23-27. 8 pieces.

426—*Papal.* Gregory XVI. Fine lot of reverses; sizes 27-32. 11 pieces.

427—*Papal.* Pius IX. All different reverses; very finely executed; best set offered in many years; sizes 20-27. 27 pieces.

428—*Papal.* Duplicates selected from preceding lot; also several older angelic medals; fine; sizes 20-27. 10 pieces.

429—*Papal.* Leo XIII. Different reverses; all fine work; sizes 27; a splendid set; size 27. 14 pieces.

430—*Papal.* Duplicates from last lot. All different; fine lot; size 27. 9 pieces.

431—*France.* Clovis, Louis VI, Henry IV, Louis XIV, XV, XVI, etc. Fair to very fine; sizes 8-26. 20 pieces.

432—*France.* Louis XIV, Nap. III, Chas. X, Louis Philippe. Fine lot; sizes 16-34. 6 pieces.

433—*France.* Voltaire Centenary, Book and Lyceum Commissions, etc.; fine; sizes 11-27. 12 pieces.

434—*France.* Agriculture, Health, Marriage, etc. Fine lot; sizes 17-32. 14 pieces.

435—*France.* Octagonal Jetons de Presence; Fire and Life Ins. Cos., Chambers of Commerce, Gas Cos., etc. Largest variety ever offered here. Louis XVI to Nap. III; very good to fine; sizes 18-23. 27 pieces.

FRENCH BRONZE MEDALS

Few duplicates—condition generally very fine

436—*Kings of France.* Pharamond to Louis Philippe. Each bearing a portrait and historical details of reign; nearly complete; size 32. 63 pieces.

437—*Kings of France.* Louis XIV (le Grande.) Mauger's fine series of historical illustrations; 2 silvered; size 26. 55 pieces.

438—*Kings of France.* Charles IX, Louis XIV to XVII. Various reverses; fine lot; sizes 21-46. 29 pieces.

439—*Kings of France.* Louis XVIII. Fine portraits and historical illustrations; sizes 22-43. 43 pieces.

440—*Kings of France.* Charles X. 2 good, balance very fine; sizes 22-43. 15 pieces.

441—*Kings of France.* Louis Philippe. Beautifully executed portraits and illustrations; very fine series; sizes 21-47. 28 pieces.

442—*Presidents MacMahon, Thiers, Grevy, Carnot, Casimir-Perier, Faure, Loubet.* Fine set, in the modern sand-blast style; size 43. 8 pieces.

443—*Napoleon I.* Set of fine portrait medals, Morocco case, with Josephine, M. Louise and King of Rome. A desirable set; sizes 9-40. 13 pieces.

444—*Napoleon I.* A grand series, illustrating the principal events of his eventful reign; finely executed; includes 8 in silver. sizes 15-43 (few small.) 129 pieces.

445—*Napoleon I, Louis of Holland, Joseph of Spain, Jerome of Westphalia, Napoleon II, Hortense, Princess Eugene, Borghese, Charles Lucien, and "Plon Plon."* Very fine and scarce lot; sizes 14-43. 12 pieces.

446—*Napoleon I, Napoleon III, Eugenie and Napoleon IV.* A very fine set; sizes 16-49. 147 pieces.

447—*Famous Men of France.* Fine portraits; very fine lot; sizes 28-43. 63 pieces.

448—*Famous Men of France.* Another lot even more famous; some wonderful workmanship; very fine lot; sizes 26-42. 56 pieces.

449—*Famous Men of France.* Another lot; lesser sizes; 15-26. 90 pieces.

450—*Famous Men of France.* Series Numismatica; each bears a famous portrait with date of birth. All nations represented. Very fine set; size 26. 64 pieces.

451—*Famous Men of France.* Galerie Metallique. Similar style; very fine set; size 26. 72 pieces.

452--	<i>Notable Events, Awards, etc.</i>	Some very fine work; sizes 25-45.	36 pieces.
453--	<i>Other Events, etc.</i>	Several octagonal shapes; fine lot; sizes 15-32.	96 pieces.
454--	<i>Miscellaneous Electrotypes, Casts, etc.</i>	Quaint lot; various metals; sizes 16-56.	45 pieces.

FOREIGN BRONZE MEDALS

455--	<i>Switzerland.</i>	Geneva (silver), Basle, Vaud, Grütli celebra- tions. 1822, 1891. Le Fort and Lautrec. Very fine and scarce lot; sizes 26-37; 1 silver, 1 gilt.	8 pieces.
456--	<i>Sweden.</i>	Gustavus Adolphus, Gustavus III, Prince Oscar, etc. Fine lot (4 duplicates); sizes 16-40.	14 pieces.
457--	<i>Spain.</i>	Chas. IV, Isabella II, Duke of Valencia, Conde San Luis; Prest. Castilla of Peru; Barcelona Pestilence, 1831, etc. Fine lot; sizes 16-43.	10 pieces.
458--	<i>Holland.</i>	William I, II, III. Also various eminent men of past centuries; very good to fine; sizes 26-45.	37 pieces.
459--	<i>Belgium.</i>	William I, Leopold I, II. Fine portraits; various important events illustrated; splendid set; size 26-56.	27 pieces.
460--	<i>Belgium.</i>	Eminent men. Very fine lot of large medals; sizes 40-44.	16 pieces.
461--	<i>Belgium.</i>	Another lot. Not averaging so large; sizes 34-43.	17 pieces.
462--	<i>Belgium.</i>	Another series. Not quite so fine nor large; one silver; sizes 15-37.	36 pieces.
463--	<i>Belgium.</i>	Architectural medals, principally of cathedrals. Beautiful workmanship; sizes 31-42.	16 pieces.

464—*Belgium*. Prisons. Interesting series. Very fine; sizes 31-38. 10 pieces.

465—*Austria*. M. Theresia, Francis I, II, Joseph II, Franz Josef, Count Radetsky, Chotek, Kopal, etc. Beautiful lot; sizes 28-50. 22 pieces.

466—*Germany*. Various kings, princes, personages and events; (1 pierced). Fine and interesting lot; few duplicates; sizes 21-54. 60 pieces.

467—*Russia*. Peter the Great to Nicholas II. Fine portraits and designs; a splendid series; sizes 26-54. 26 pieces.

468—*Italy, Sicily, etc.* Royal and famous men: Canova, Titian, Raphael, Polo, etc. Very fine lot; sizes 20-43. 57 pieces.

469—*Italy, Savoy*. Die-proofs of the rulers of this line, both sexes from the earliest; portraits and reverses on separate planchets of white metal; believed to be the most complete set of these unusual medals ever offered in America; size 32; 142 pieces in trays.

470—*Italy*. Cast medals of various celebrities. Also 3 oblong views; sizes 27-54. 17 pieces.

471—*Miscellaneous Medals*. Various countries and metals; sizes 8-58; several cast; poor to fine; sizes 8-58. 87 pieces.

472—*Roman Historical Series*. Illustrating famous persons and events in ancient history; size 20. 50 pieces.

473—*Papal*. Alexr. VII, Clement XI, Pius V, etc. to Pius IX. Some very fine designs; sizes 15-50. 45 pieces.

474—*England*. Royal medals from Charles II to Victoria, with part of *Dassier's* portrait series of preceding kings. Fine lot; size 21-39. 36 pieces.

475—*England*. Eminent men. Wellington, Nelson, Eldon, Cambridge, etc. Including the Elgin medals (gilt) and London 1862 Exposition. Fine lot; sizes 22-48. 30 pieces.

AMERICAN SILVER MEDALS

All fine

476—*Washington*. Mostly mint issues; all different; sizes 12–38. 11 pieces.

477—*Franklin, Rev. Genir*, 1774, *Grant*, by *Barber*; size 29. 2 pieces.

478—*Agassiz, Robt. Fulton*. Fine portraits; sizes 29, 32. 2 pieces.

479—*Washington Allston*. Art Union. 1847; rare; size 40.

480—*Wm. I of Holland*. Arbiter in Northwest Boundary Dispute. 1829. Also small medals of Lincoln, Grant, Jackson, Penn, etc., (1 pierced); sizes 12–27. 7 pieces.

481—*Award Medals*. State Fairs: California, Connecticut, Maryland; (1 very good); sizes 26–32. 4 pieces.

482—*Award Medals*. Massachusetts, New England, New York, (1853, 1845, latter only good); sizes 30–36. 5 pieces.

483—*Award Medals*. Lynchburg, Peoria, Philadelphia; Denman School, 1865, and 3rd N. Y. Schutzenfest, 1868 (pierced); sizes 20–32. 5 pieces.

AMERICAN MEDALS, BRONZED

484—*Presidents Madison, Monroe, Jackson, Taylor, Lincoln, Johnson, Grant*. Fine lot; sizes 38–48. 11 pieces.

485—*Paul Jones, Preble, Porter, Scott, Vanderbilt, etc.* All fine but one; (1 white metal, Grant); sizes 21–48. 10 pieces.

486—*Webster, Irving, Pintard, Pancoast, Trumbull, Gilbert Stuart, etc.* Two others cast. Fine lot; sizes 32–48. 12 pieces.

487—*Washington medals and small tokens*. All different. Various metals; sizes 11–37. Also Franklin. 5 varieties, (1 electro). 31 pieces.

488—*Life Saving.* The “Metis”, electrotype; Horn, Portsmouth, Va. (Confed. flag); etc.; sizes 30-50. 7 pieces.

489—*Expositions.* Phila., Chicago, etc. Includes 5 white metal, 6 black walnut; fine lot; sizes 20-47. 26 pieces.

490—*Miscellaneous Celebration and Personal Medals.* 3 pierced. Various metals; sizes 15-36. 41 pieces.

491—*Politicals, Tokens, Cards, etc.* Several pierced. Mostly copper; sizes 10-26. 81 pieces.

492—*Foreign Silver Coins, principally French, omitted from proper place.* 3c to 40c sizes; 5 pierced; poor to fine. 75 pieces.

493—*Medal Cabinets.* 26 drawers each. Oak and pine. 2 pieces.

494—*Medal Cabinets.* Similar to last. 2 pieces.

495—*Lot of Trays.* Suitable for various sized pieces.

496—*Mosler safe* fitted with drawers for coins.

AMERICAN ART ASSOCIATION,
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THOS. E. KIRBY,
AUCTIONEER.



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